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MENTOR

OCTOBER 1924



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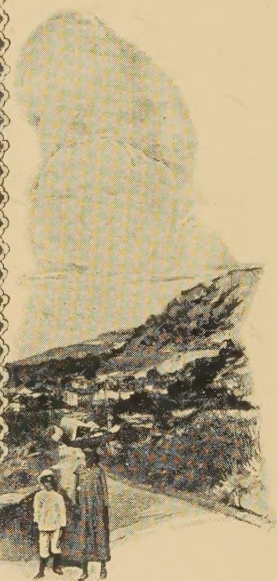


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"Dome of the Rock"
in Jerusalem, be-
lieved to have been
erected by Omar,
second of the Mo-
hamedan caliphs,
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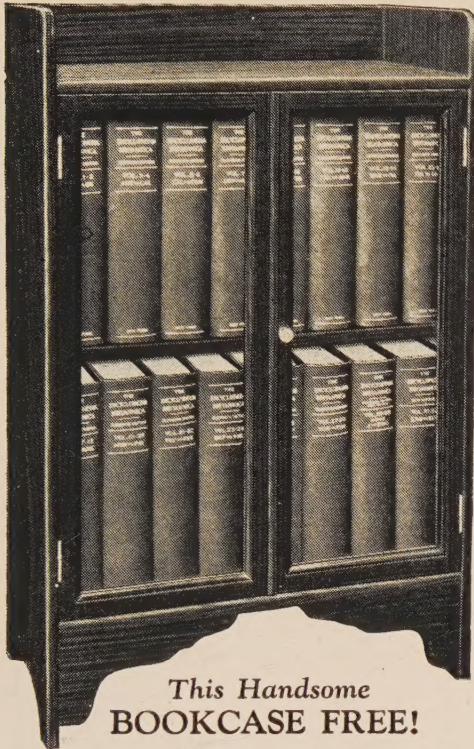
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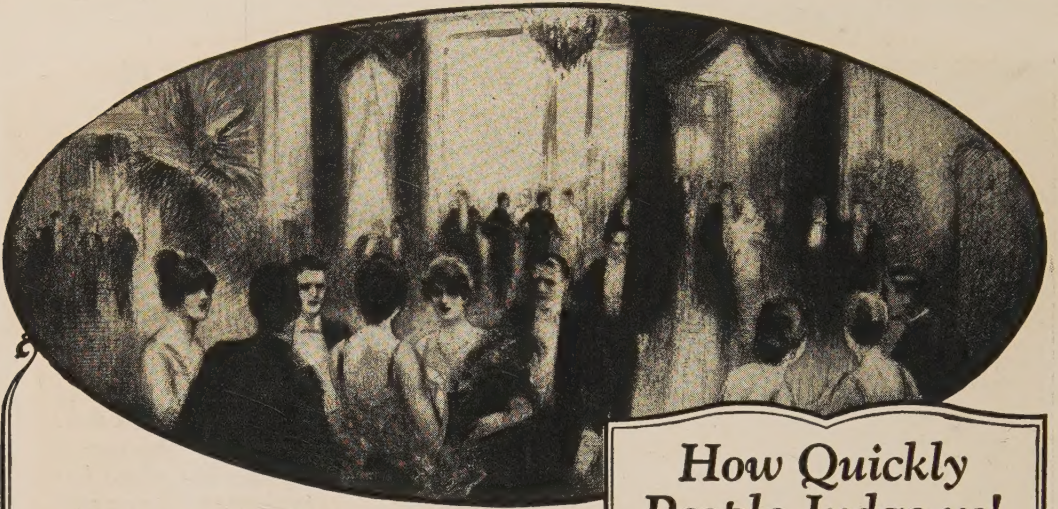
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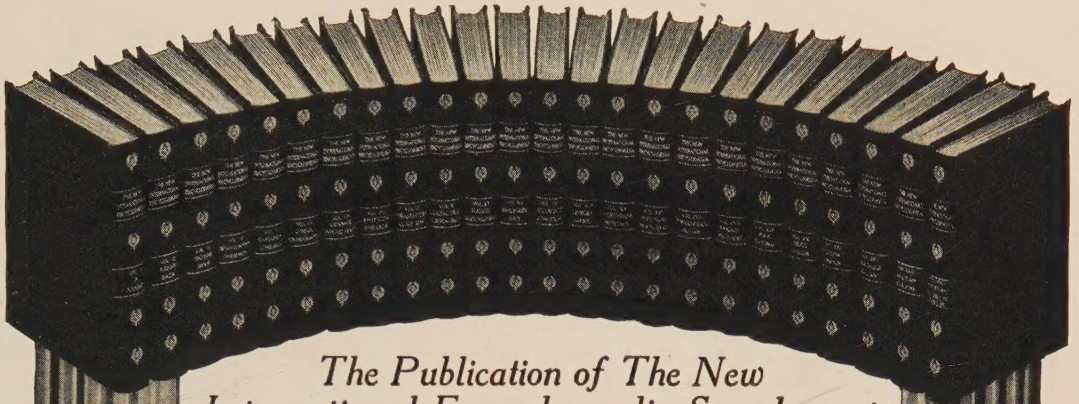
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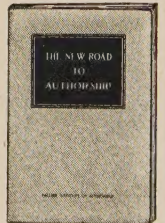
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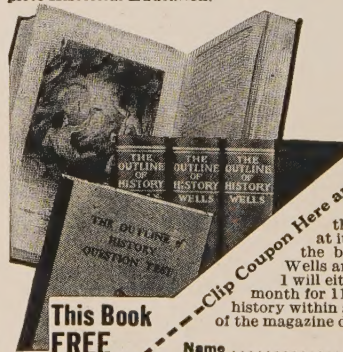
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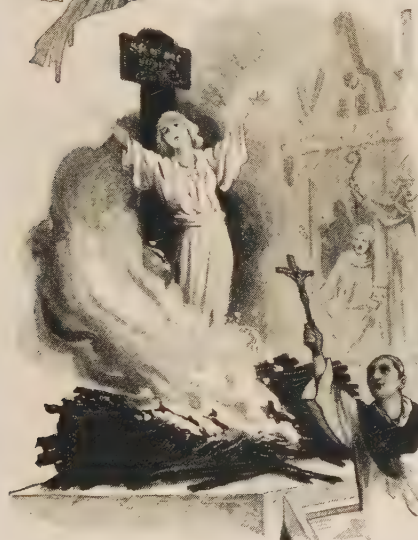
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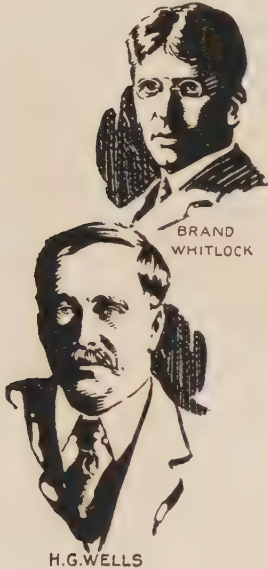
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Sargent, John Singer.
Painters, American.

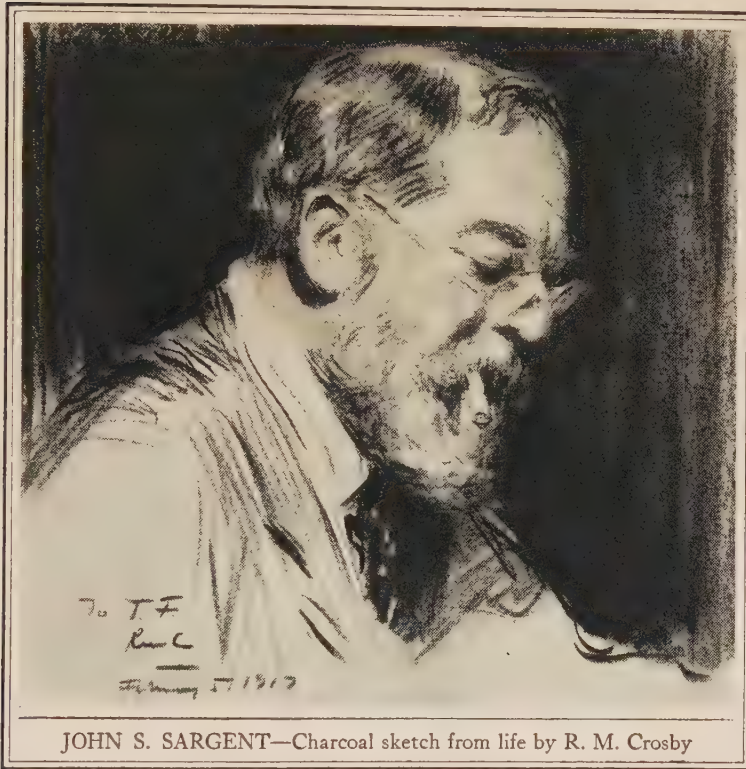
HISTORICAL FILE

DOY 7 1884

Portrait painting
Joan of Arc. (picture by Bastien-Lepage.)

JOHN SINGER SARGENT
MASTER PORTRAIT PAINTER

BY WILLIAM STARKWEATHER



JOHN S. SARGENT—Charcoal sketch from life by R. M. Crosby

“SARGENT belongs among the great portrait painters of all time, his pictures revealing the mysterious but unmistakable stamp of genius. In fact, everything he does shows this quality, which makes his painting the envy of competitors, and the pride and glory of American art. He has no successful living rival, but is in a class by himself.”

WILLIAM LYON PHELPS.



PORTRAIT GROUP, By John Singer Sargent
Lady Elcho, Mrs. Tennant, and Mrs. Adeane: "The Three Graces"

The MENTOR

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OCTOBER, 1924



HE ART OF JOHN S. SARGENT ❖

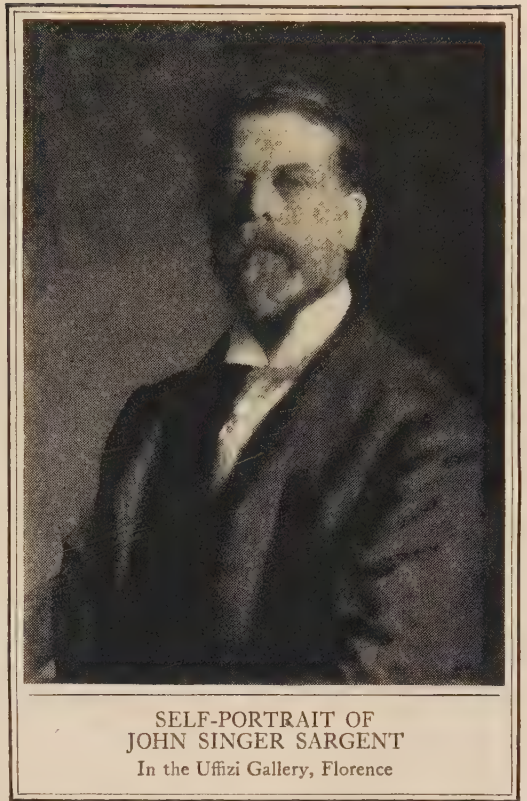
By

WILLIAM STARKWEATHER
ARTIST AND ART CRITIC

John Sargent at sixty-eight recently did what many people considered a brave and very risky thing in exhibiting a large collection of his celebrated portraits in New York.

The exhibition was really a challenge from his genius to the art world and to Time itself. It is now forty years since a first dazzling success made his work familiar. In exhibiting to-day, he was certain to meet a public calm, poised, and appraising. It is as a portrait painter that he has earned his enormous reputation; it was by his portraits that he was certain to be judged. Now, as he has not painted portraits in any number for many years, most of those shown were several decades old, the same pictures, indeed, that so excited the art world in the late eighties and during the nineties. Would they still enthrall us; would they sustain their maker's great reputation; would they, as the artist puts it, "hold up"?

Thirty years after a portrait is painted it is apt to appear at its worst. The art styles change constantly; in a few decades the general manner of a portrait, its technic, its color, even its drawing, are not likely to be quite in line with current art thought. Many of the personages represented are somewhat dimmed to the public eye, while the sitters' costumes are just out of style enough to appear a little amusing or grotesque, without having attained the age that lends the romantic glamour of historic costume. We delight in Grandmother's portrait done in 1845 in a tight satin bodice, voluminous skirt, and ringlets, but it will take another twenty years before we can tolerate Aunt Emma in the bustle and draped overskirt of the eighties, or Cousin Louise in the leg-of-mutton sleeves, bell skirt, and towering



SELF-PORTRAIT OF
JOHN SINGER SARGENT
In the Uffizi Gallery, Florence



pompadour of the early nineties.

For all the dangers that beset the Sargent show, it is fair to say that the painter escaped with unscathed reputation. He completely sustained his position as the greatest living practitioner of his own kind of art, as being indeed one of the foremost practitioners of the style that has ever lived. He will carry his great reputation to the grave with him, but it will not be interred with his bones. How many superb portrait painters have not succeeded in retaining to the end of their lives the contemporary fame they so dearly won; into what obscurity and poverty, for example, changing art tastes plunged the declining years of Rembrandt!

Cosmopolitanism has been one of the keynotes of Sargent's life. "An American, born in Italy, educated in France, who looks like a German, speaks like an Englishman, and paints like a

Spaniard," is a phrase that largely sums him up. Born of American parents in Florence, January 12, 1856, Sargent's early career was smoothed by family means, if not large, at least ample. In 1874 he began his studies at Paris with Carolus-Duran, a teacher extraordinarily fitted by his smart worldliness of style, his realistic viewpoint, his direct painting and interest in manipulation to Sargent's own aptitudes. Through Carolus, Sargent learned much of Velasquez; an early trip to Spain increased the Spanish influence to be noted in much of his work, a notable example being the portrait of "The Lady with the Rose" (See page 9), which is very Velasquez in its general arrangement, its sobriety of color with a large use of black, its flatness of mass, subtlety of values, and bold silhouette. In Madrid, by the way, Sargent was the first boarder to come rapping at the door of the newly opened Carmona pension. Lucky himself, he brought fortune to Doña Dolores. Thousands of artists have swarmed there since, while the dear shrewd old lady has sold tons of fans and mantillas eagerly snapped up by her boarders, on the ground that they were "bought by my dear friend Sargent for his London



Courtesy Grand Central Art Galleries

PORTRAIT OF MRS. DAVE HENNER MORRIS AS A GIRL

studio when he was last here, but just couldn't be got into his trunks."

On his return to Paris, Sargent made a notable success with a picture of Spanish dancers, and followed this by creating a tremendous sensation in the Salon of 1884 with his portrait of Madame Gautreau, painted at Houlgate in 1881 when he was but twenty-five. This portrait is now exhibited in the Metropolitan Museum under the title "Madame X." It is said not to have pleased the subject, whose Gallic spirit it so remarkably preserves. The celebrated beauty found it too severe. She was painted a number of times and was not always treated more tenderly. Courtois painted her some years later in white, and also in profile, making rather cruelly apparent her use of rouge on the ears. In the year of the uproar of praise and denunciation caused by this portrait, Sargent moved to London, where he has since passed the major part of his life. There he painted portrait after portrait; and was enormously successful. He was elected an associate of the Royal Academy in 1894, and a full member three years later.

He made occasional trips to America. It was during one of these trips that he painted in his Sherwood studio the famous picture of Carmencita, the

Spanish dancer then appearing in New York. Carmencita was at the height of her beauty and success: she had a charming personality and was immensely popular with the art set of her day. Mrs. Jack Gardiner of Boston was anxious to see her dance, and proposed that Sargent give a studio party at which the dancer might appear. There were but two gas jets in Sargent's studio, so he arranged with Chase to give the party in Chase's studio on Tenth Street. It was the day of autograph albums—scores were left at her residence for her signature. When she became tired autographing albums herself she would get some of the younger artists to sign her name for her, a little joke on the public that caused a good deal of mirth in her circle. Sargent's portrait of Carmencita shows her at the moment of her entrance for dancing. It is



In the Luxembourg Museum, Paris

CARMENCITA

A dazzling example of Sargent's skill as a portraitist



Courtesy American Federation of Arts, Washington

PORTRAIT OF CAROLUS-DURAN, By Sargent

Mr. Sargent began his studies under the guidance of the celebrated French artist in 1874

one of his most famous pictures, being purchased by the French Government for the Luxembourg Museum. It is technically a very daring canvas; broad brush work could hardly be carried further than in this portrait.

If the stroke were made larger it would not be possible to turn the edges of the arms and legs so as to make them "go round," as an artist puts it. Carmencita's period of success was brief, and so indeed was her life. She died



Courtesy Grand Central Art Galleries

PORTRAIT OF MRS. ADRIAN ISELIN

in Spain, comparatively young, in obscurity and deep poverty, but her portrait remains to celebrate forever her splendid noonday of popularity and opulent beauty.

At times Sargent broke his periods of portrait painting by sketching trips to Mediterranean countries. A bachelor, he was often accompanied by his sister. Through her interest in water color—she is an accomplished aquarellist—he took up that medium and made superb sketches in Portugal, in Morocco, in Spain, in Italy, in Palestine. In the great world Sargent's portraits were the fashion; a procession of celebrities passed before

his easel. In our own country, he painted Roosevelt, Wilson, Rockefeller, Choate, Ada Rehan, Leonard Wood; in England, Lord Russell of Killowen,

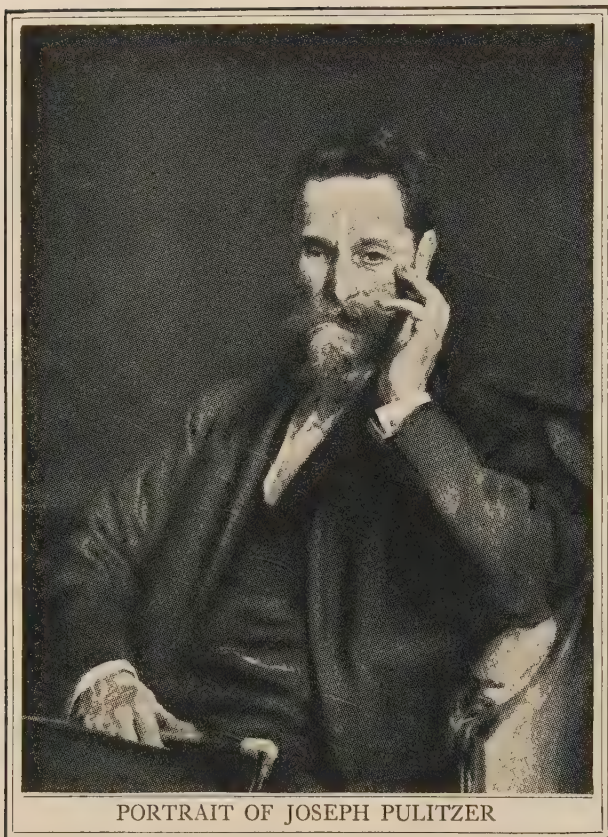
Ellen Terry, Eleanora Duse, Coventry Patmore, the Duke and Duchess of Portland, the Duke and Duchess of Marlborough, Lord Ribblesdale, half the English notables, in short. He has painted a number of very large group portraits, a distinguished one being the "Lady Elcho, Mrs. Tennant, and Mrs. Adeane," a picture of three beautiful English women, that became known immediately upon exhibition as the "Three Graces;" and a somewhat similar canvas of three sisters, the Misses Hunter. Although extremely striking and adroit, Sargent's large group portraits are generally considered to lack the unity and style of his single figures, a common and



Courtesy Grand Central Art Galleries, N. Y.

THE LADY WITH THE ROSE

Painted by Mr. Sargent in 1882 when in his twenties



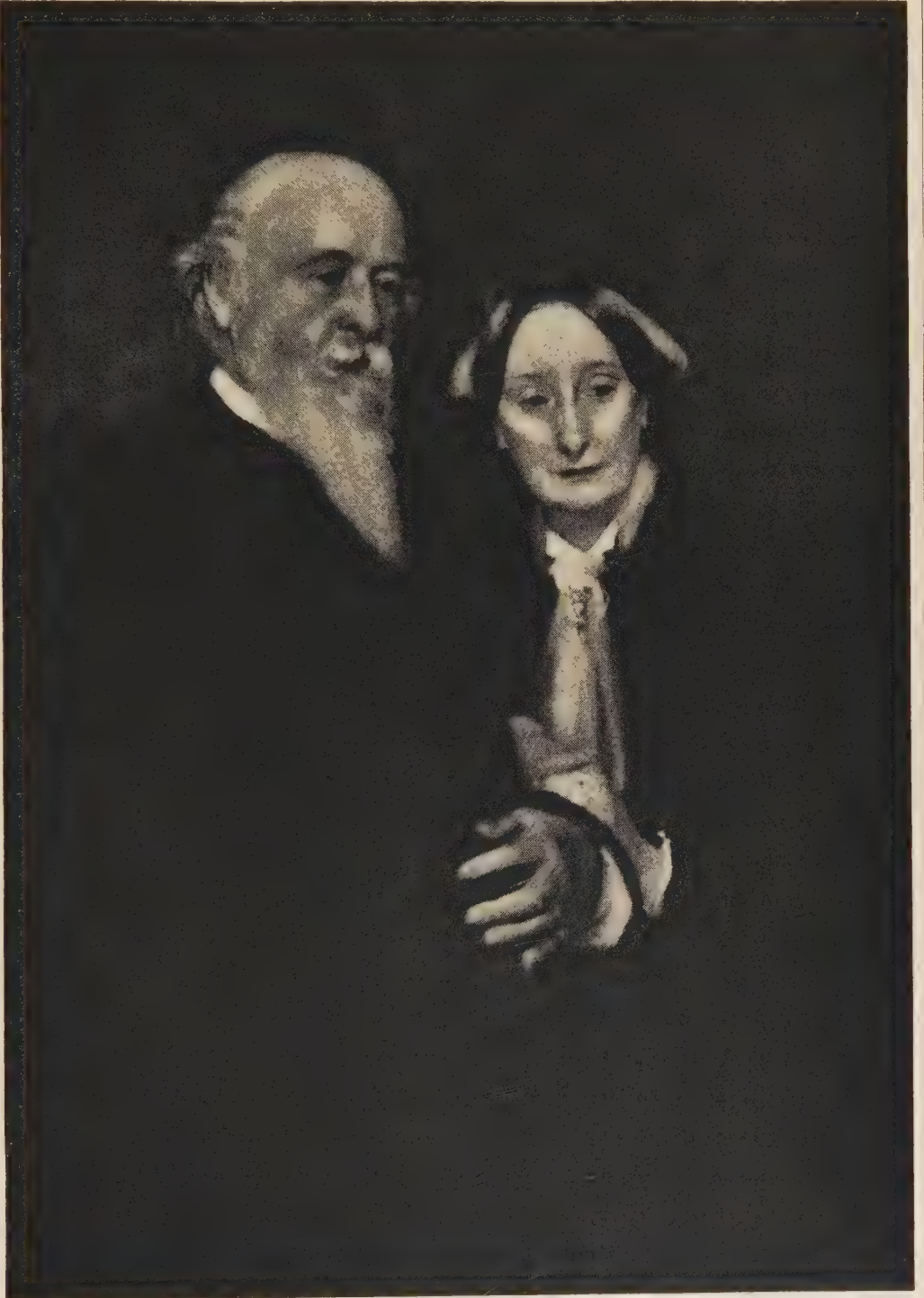
PORTRAIT OF JOSEPH PULITZER

almost unavoidable fault in large group portraits, which offer one of the most difficult problems in art. Sargent has executed some lovely child portraits, but his smartness, his dazzling and sudden technic, his lack of tenderness, made him, as a whole, less successful with children than with grown people. In 1898 he exhibited what many consider his greatest picture, a likeness of Asher Wertheimer. It is a superb characterization, marvelously painted in somber tones, almost the only note of color being the pink tongue of the curly poodle that is shown beside his master. Following this came eleven other portraits of members of the Wertheimer family, a splendid

series in which the painter's genius appears to delight in the abundant vitality of the sitters.

Nine of these portraits have recently been left to the British nation and placed in the National Gallery, an unprecedented honor for a living painter.

During his busy years as a portrait painter, honors and medals of every description were showered upon him, and the money returns for his work were very great. During many years he received \$5,000 a commission, and he had the curious habit of charging the one price for a portrait whether merely a bust, half length, or full length, instead of charging, as most artists do, a larger price for the larger sizes. During later years he was frequently paid very considerable sums. His solid reputation has held up the values of his work and made it, for those who are interested in that aspect of art, a good investment. The portrait of Ellen Terry as Lady Macbeth, painted for Sir Henry Irving's collection, when sold, brought \$6,000, and then only a comparatively short time after was resold for \$15,000. Two years ago the Chicago Art Institute paid about \$30,000 for his splendid full-length portrait of Mrs. Swinton. The artist starving in his garret is a stock figure of caricature greatly beloved by the public, which in general has let him starve and been extremely cheerful about it. But once in a while an artist is found of sufficient power and fortune to turn the joke against the pub-



In the Pennsylvania Academy of Fine Arts, Philadelphia

PORTRAIT OF MR. AND MRS. FIELD



In the Art Museum, Worcester, Mass.

PORTRAIT OF THE COUNTESS OF
WARWICK AND HER SON

lic by taking away large quantities of its money. It is safe to say that Sargent, has spent much more time cutting coupons in the safe deposit vault than he has in any cupboardless attic.

If the world has greatly rewarded Sargent, it has certainly worked him very hard; celebrity is a bitter taskmaster and, at the best, a doubtful blessing. During his great portrait-painting period in London he was one of the busiest men in the world. A series of appointments filled almost every moment of each day, and his engagements extended for weeks ahead. The first of a series of daily portrait sittings generally began at eleven o'clock, and often this was preceded by a number of important business appointments. Sargent is like most of the celebrated direct-style

realistic painters, a man of robust physique and simple tastes. He has remained unmarried, giving his whole life to art. He is generous in his praise of contemporary artists and has written and published a paper dealing enthusiastically with the work of Zuloaga. He has met almost everybody in his day, but few people have really known him. Who has ever heard a Sargent story, and who has *not* heard scores of Whistler stories? At Florence on one of his sketching tours you could see him folding his stool and disappearing from the Piazza della Signoria just about the time the other artists were

getting to work. If during your European vacation you see a somewhat stout, florid man painting water color, and looking very much like a substantial banker might if he decided to rest from high finance by messing about in aquarelle, do not go up and tell him all about his picture. It might be Sargent—it was, on one occasion in Venice, when a certain chatty old painter resident there was appalled to find that the unknown artist who had humbly listened that morning to large chunks of unasked-for advice was the most celebrated portrait painter of his day.

Sargent is one of the very greatest figures of the realistic school of painting that developed during the last half of the nineteenth century. Genius for characterization and phenomenal virtuosity are the dominating characteristics of his work. There are really two great schools of painting. One, the smooth, indirect method, using flat underpaintings and glazings, making no particular effort for brush work and generally concerned with beauty of surface, is the manner commonly used by most of the old masters, particularly the Italians. The other method is rougher and more direct. The effort is to put the paint down at once, at the first touch, and leave it, and to let the brush stroke remain apparent for its decorative value, its freshness, and its service in rendering the planes and construction in realistic painting. Raphael used the first method, Hals the latter; Rembrandt frequently combined both. Of the direct method Sargent is everywhere acknowledged as the





Courtesy Grand Central Art Galleries

PORTRAIT OF MRS. AUGUSTUS HEMENWAY

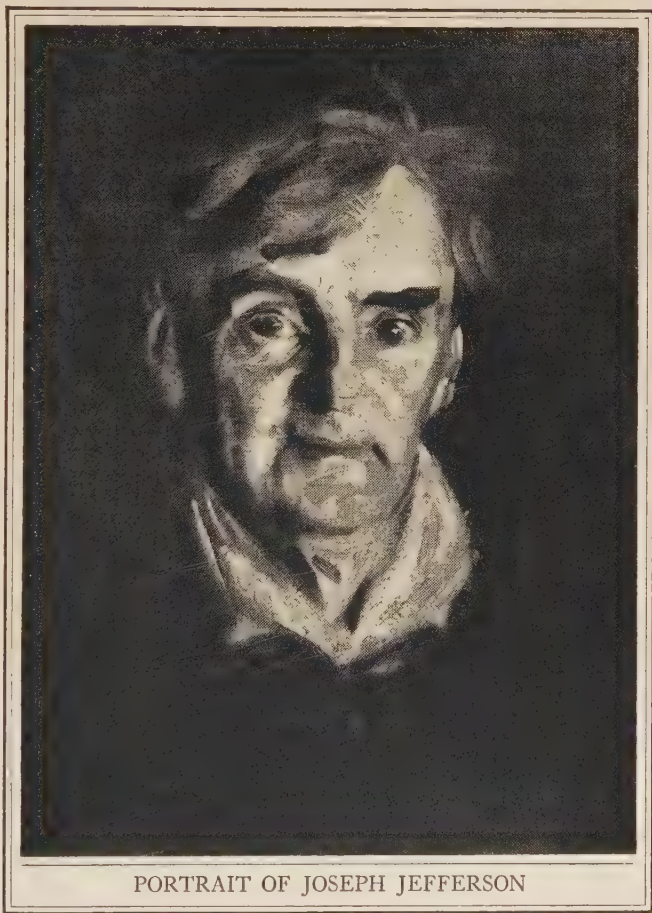
supreme living exponent; his manual dexterity, his certainty, his brilliance, are unparalleled in our times. His range is very great; he has painted portraits of all sorts of people, nudes, indoor and outdoor scenes of every description in a dozen countries—everything, in short, that interested him,

the whole held together as one man's work by his unvarying point of view, realism presented with bravura. His great contemporaries in his school were the Spaniard, Sorolla; the Swede, Zorn; the Frenchman, Besnard; Boldini, an Italian resident at Paris; and the Englishman, Brangwyn, who, although largely giving himself to mural decoration, has painted many realistic easel pictures of extraordinary brilliance.

The work of these men is a product of extraordinary natural manual facility combined with almost scientific knowledge of what they are about and interminable incessant practice. In 1906, for example, Sorolla held a large exhibition of his work at the George Petit gallery in Paris, and, as a result, for six weeks was unable to work. Upon the conclusion of the exhibition he spent the summer at Biarritz, and there for some weeks questioned all those about him anxiously as to whether his technic had fallen off during his six weeks of inactivity.

Collier, in his book on portrait painting, states that Sargent, when asked to describe his process of work, replied: "As to describing my procedure, I find the greatest difficulty in making it clear to pupils even with the palette and brushes in hand and with the model before one; to serve it up in the abstract seems to me hopeless."

An interesting light in Sargent's method has been given in a brief paper by Dr. William H. Welch, who, with Drs. Osler, Halstead, and Kelly, sat for the famous portrait group painted for Johns Hopkins University. The first sitting was taken up with trial group-sittings, then came sittings singly and by pairs. "We each averaged two sittings a week," he writes, "which, owing to the artist's press of work, frequently conflicted with the sittings of others, one of whom was Lord Roberts, who broke in on us several times. At one of our group sittings Sargent seemed in despair, saying, 'You all seem so much



PORTRAIT OF JOSEPH JEFFERSON

alike—four white spots on a canvas. It is not a picture!’ Suddenly he had an idea. ‘There is a big Venetian globe in my other studio; if there is no objection on medical grounds, I will use it and it will make the portrait a picture.’ At the first regroupment with the globe, Sargent declared it was just what was needed. My head he painted in a single impression; Dr. Osler gave the artist the most trouble. The present portrait of him is the third attempt. The artist did not attempt to niggle the first two into acceptability but rubbed them out each time. By this I am reminded of the following incident: I had expressed my delight at a certain picture of Gainsborough’s. Sargent said: ‘Now, there’s a man; he did not attempt to tease a mistake into an acceptable picture as Reynolds did, but let it go honestly as a bad job.’” Chase, who placed much importance upon manual skill in art, and who posed to Sargent in London for the familiar portrait in the Metropolitan Museum, never tired of praising the precision and beauty of Sargent’s technic. He commented on the astonishing amount that Sargent accomplished at each sitting as a result of his extraordinary dexterity and surety. Only one thing about his portrait disturbed Chase, which was the mahlstick. Chase never used one and rather despised the implement. He realized that Sargent had introduced it for purposes of composition, but always considered it an uncomfortable note in an otherwise fine picture.

The effect of Sargent’s work upon painting in general has been enormous and healthy. Those interested in direct painting who have had the eye to see and the brain to understand have learned a great deal. Occasionally, of course, one sees artists or students entirely without natural manual ability throwing brush strokes madly about without realization that the strokes should express the drawing, that they should convey an almost scientific setting-forth of the planes of the figure. This kind of painting cannot be done, of course, without a mastery of drawing; in short,



Courtesy Grand Central Art Galleries

“POINTY”

A dog portrait, vital and appealing, that betrays the touch of the master

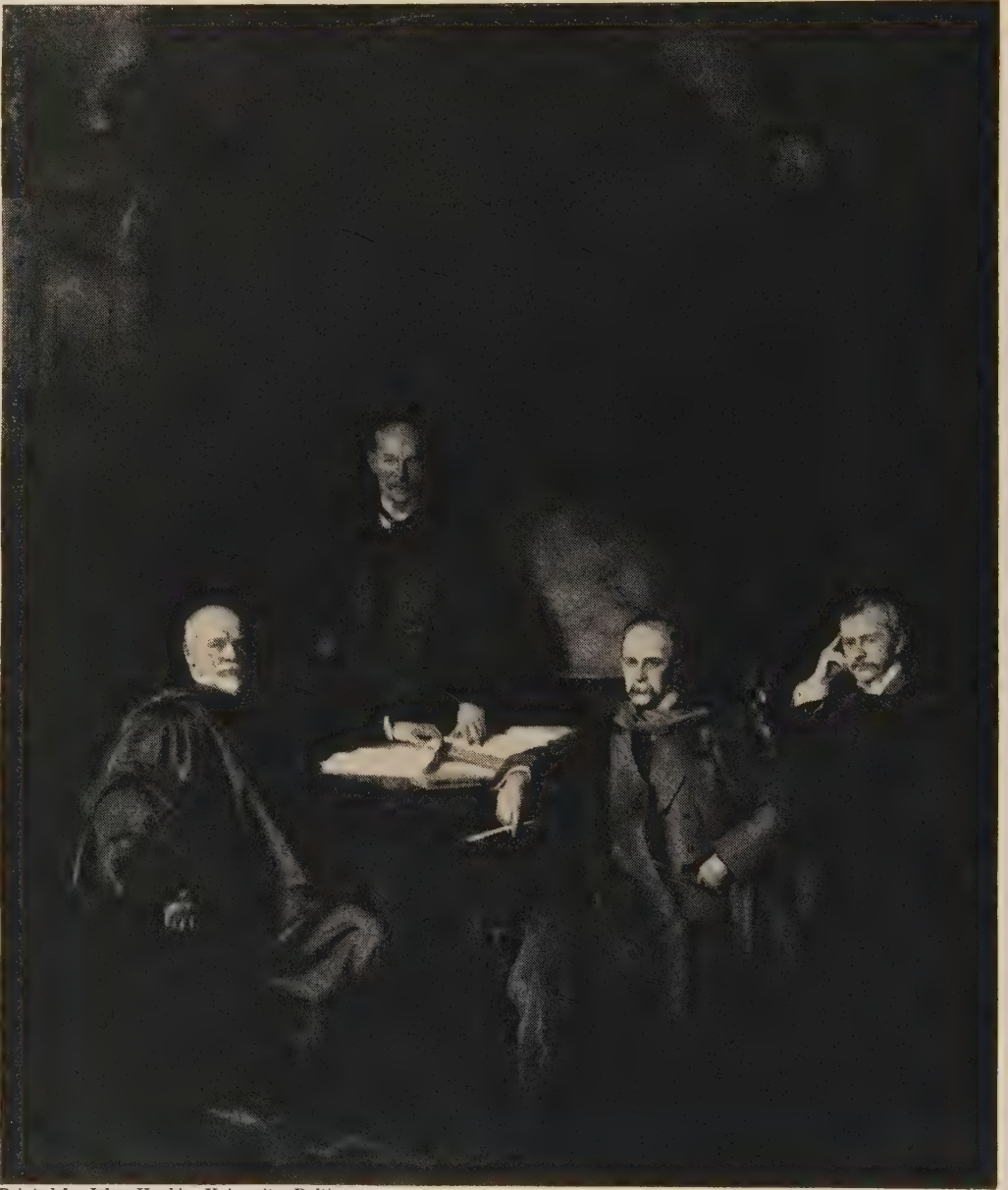


Courtesy Grand Central Art Galleries, N. Y.

PORTRAIT OF MRS. FISKE WARREN AND DAUGHTER

if one insists upon taking the rabbit, the eggs, and the goldfish out of the silk hat, years of practice behind the scenes before a début is necessary—else hisses and a most sloppy omelette are a sure result.

Sargent's marvelous hand has been for a lifetime the servant of an eye that is a close and subtle observer. He has been content for the most part to see and to do, to see clearly and keenly, and then record with a sort of passion for splendid workmanship. Critics quarrel as to just how much psychology there may be under the brilliant exterior characterization of his portraits.



Painted for Johns Hopkins University, Baltimore

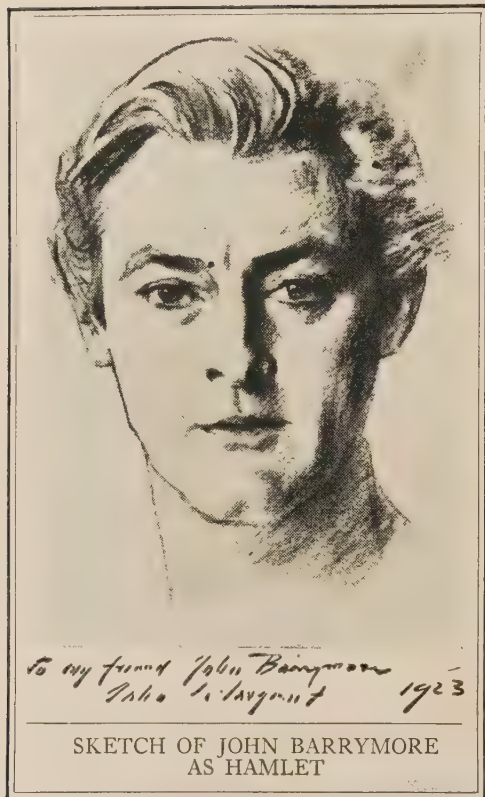
"THE FOUR DOCTORS"

Dr. Welsh, Dr. Halstead, Dr. Osler, Dr. Kelly

Is it psychology, or is it merely physiology? Certainly he does not brood over his portraits. There is no time for meditation, for long contemplative analysis with a technic so sudden, so fast. His portraits have a sort of instantaneous quality that lends them a restlessness very much of the age. Occasionally he has obviously tried for instantaneousness, as in his picture of Mrs. George Batten, shown singing the last note of one of Tosti's songs. This he probably did better than anyone else in the world could have done it,



but he apparently tried the impossible, and the picture has been widely criticized as giving the sitter the appearance of sneezing. He is not a person given to brooding mood or subtle analysis; he seems simply to put the sitter before us in a manner that is rather impersonal, and has sometimes been criticized as a trifle heartless. "Well, here's what they look like: do your own thinking," he appears to say. Sargent's technic is a marvelous slave; as with every slave, while serving, it somewhat limits the activities of the master. Direct painting is apt, like other forms of brilliance, to be somewhat



thin and brittle. A technic so rapid and audacious is naturally more suited as an interpreter of the hand and eye than of the heart or soul. But this, after all, is but another way of saying that Sargent, like every artist that has ever lived, has the defects of his splendid qualities.

How very great those qualities are is evident from even the most cursory examination of his work and is amply proved by the deep pleasure his superb pictures have given to artists, critics, and the great public during nearly half a century.

John C. Van Dyke, art critic, in considering the genius of Sargent, has this to say:

"If I apprehend Sargent rightly, such theory of art as he possesses is founded on observation. Some fifteen years ago, in Gibraltar, at the old Cecil

Hotel, I was dining with him. That night, as a very unusual thing, Sargent talked about painting—talked of his own volition. He suggested his theory of art in a single sentence: 'You see things that way' (pointing slightly to the left) 'and I see them that way' (pointing slightly to the right). . . .

"A painter who has been looking at human heads for many years sees more than the man who casually looks up to recognize an acquaintance on the street. I do not mean that he sees more 'character,' . . . but merely that he sees the physical conformation more completely than others do. Everyone sooner or later molds his own face. It becomes marked or set or shaped in response to continued methods of thinking and acting. When that face comes under the portrait painter's eye, he does not see the scholar, the banker, the senator, the captain of industry; but he does see, perhaps, certain depressions of the cheek or lines about the eyes or mouth in contractions of the lips or protrusions of the brow or jaw that appeal to him strongly because they are cast in shadow or thrown up sharply in relief of light. These surface features he paints perhaps with more emphasis than they possess in the original because they appeal to him emphatically, and presently the peculiar look that indicates the character of the man appears. . . . If a painter sees and knows his subject thoroughly, he will have little trouble in telling what he sees and knows; and to say of Sargent that he observes rightly and records truly is to state the case in a sentence."

A GROUP OF PORTRAITS
BY JOHN S. SARGENT



Courtesy Grand Central Art Galleries, N. Y.

PORTRAIT OF MRS. CHARLES INCHES



Courtesy Grand Central Art Galleries, N. Y.

PORTRAIT OF MRS. HENRY G. MARQUAND



In the Metropolitan Museum of Art, N. Y.

PORTRAIT OF HENRY G. MARQUAND



PORTRAIT OF MISS CAREY THOMAS—President of Bryn Mawr College



PORTRAIT OF LORD RIBBLESDALE

A distinguished English sportsman. Lady Ribblesdale was formerly Mrs. John Jacob Astor



ELLEN TERRY AS LADY MACBETH



Courtesy Grand Central Art Galleries, N. Y.

PORTRAIT OF MISS ADA REHAN



In the Metropolitan Museum of Art, N. Y.

MADAME X; PORTRAIT OF MADAME GAUTREAU



In the Art Institute, Chicago

PORTRAIT OF THE HONORABLE MRS. SWINTON

SIX MODERN AMERICAN PORTRAIT PAINTERS

ABBOTT H. THAYER
JOHN W. ALEXANDER
WILLIAM M. CHASE

CECILIA BEAUX
GEORGE DE F. BRUSH
GEORGE W. BELLOWES

AMONG American portraitists there is none whose work offers greater contrast to that of Sargent than Abbott H. Thayer. Sargent may be said to be a portraitist of the body. With a technic unparalleled in our day for swiftness, surety, and brilliance, he has shown us exactly what his sitters looked like, bedecked and surrounded with comforts and luxuries of life. Thayer is a portraitist of the soul. He was not clever at all; although he produced some pictures of technical excellence in their entirety, he was not a great technician; certainly nothing was further from his thoughts than brilliance. As a whole he was laborious, uncertain of results, interminable: many of his pictures remained unfinished at his death. He tells of destroying work on which he had labored for two years, and in a letter to Royal Cortissoz writes of preoccupation which "helps the pictures to get born without being mauled by my lifelong vice of morbid overstraining." But he was a great artist, a very great poet in paint, an earnest worker and seeker for beauty.

Born in Boston in 1849, Thayer was painting and drawing before he was ten years old. During boyhood years at Keene, New Hampshire, he made remarkable studies of birds, foxes, and deer. After brief study in the

National Academy, Thayer, at twenty-five, became a pupil of Gérôme at Paris, although more largely influenced by the example of Bastien-Lepage than by any other painter. From 1879 to 1890 Thayer lived at or near

New York. These were years of great art activity for him, during which he produced decorations, portraits, and a number of his large decorative figure subjects. In 1901 he moved to Dublin, New Hampshire, close by his boyhood home. There, although he painted some superb pictures, the naturalist in Thayer dominated rather than the artist. Ornithology had been a passion throughout his life. In association with his son his later years were devoted largely to study of concealing coloration in the animal kingdom—American army camouflage during the great war being based at first wholly upon his data and suggestions. He died in 1921.

The portraits of Thayer are contem-

plative, brooding, slow. He sought noble models and searched in them for the qualities that gave them spiritual grandeur and significance. He was an idealist. With keen and delicate intuition he waited the mood, the expression, that revealed the essential spirit of the man or woman before him. In one of his remarkable letters to Cortissoz he wrote, "Let the painter once look upon a person



In the Metropolitan Museum of Art, N. Y.

PORTRAIT OF WILLIAM M. CHASE

By John S. Sargent



© Paul Thompson

JOHN W. ALEXANDER IN HIS STUDIO

who has, beneath no matter how many surface defects, one dominant greatness, purity at heart and fiery love of truth and beauty, and in his own heart the image of such a personality wakes into brilliant, ringing clearness and takes the helm, saying, 'Watch this being! Thou wilt surely see, now and then, the being she really is beam forth and come in sight. Watch then, and take in how she looks, for in those aroused moments she dominates the whole face and body, ruling all their details into her heavenly form.'"

The fact that mood was so essential to Thayer's work made his pictures slow to build and results uneven and by no means certain. He employed during the last of his life a very peculiar method. He wrote that, after spoiling many canvases with his furious persistence, he gradually learned how to use himself. "I learned," he wrote, "that I really have nothing but three-day powers! So I now keep reverently every start, have it copied by an assistant while I paint something else or go up Monadnock or write on

birds, anything to get as far as possible from my work; then pounce on the copy, give it a three days' shove again and actually have that further result copied again, and so on and on . . . it is like keeping one's foot always planted firmly as one climbs a dangerous cliff, never jumping after the first three days."

An interesting contrast to the profound and searching portraits of Thayer are the delicately sensitive and highly decorative portraits of John W. Alexander. It was Paris that first fully recognized what Alexander had to offer. After years of struggle that had won only partial success, the artist, then thirty-four years old, went abroad for a short stay largely with a view to recuperating from an attack of grippe. He stayed eleven years, principally in the French capital. There, in the Salon of 1893, he showed three portraits that were the sensation of the year, a "Portrait in Gray," a "Portrait in Black," and a "Portrait in Yellow." These mature works completely revealed for the first time

the essential characteristic of his portraiture, the emphasis placed on the picture as a decoration rather than as a document of character. For decorative effects of line and mass in these works he sacrificed realism, arranging garments in graceful and arbitrary lines to fill spaces; he flattened values to obtain pattern, was preoccupied with color schemes and delicate tonalities, and showed that special sense of feminine grace, that charm and refinement, that restraint that marked his work during the rest of his life.

John White Alexander was born in Allegheny City in 1856.

In this Pennsylvania town he passed all his childhood. At twelve he was a telegraph messenger; at eighteen, with a small portfolio of drawings, he rapped at the door of Harper's, the New York publisher, and asked for a position on the art staff. The only opening was for an office boy, and this Alexander accepted, finally working his way to the art department, where he was associated with such men as Abbey, Frost, and Reinhart. After three years at Harper's, and fortified with three hundred dollars' savings, he went with Reinhart to Munich, where he studied briefly at the academy and then worked for a longer period in the little village of Polling in Bavaria. With Frank Duveneck he journeyed to Florence; at Venice he profited

by acquaintance with Whistler. Upon his return to America he resumed work for Harper's and painted occasional portraits much in the realistic manner of the Munich school, dark in color with emphatic lighting of the head, pictures which gave but little indication of what his work was to become. It was at about the end of this period that

he painted, in two sittings, his famous "Walt Whitman." The portrait was executed under difficulties. The poet was averse to being painted at all; the work had to be done in a small poorly lit room with a ceiling so low that an easel could not be used, and the canvas had as a result to be balanced against a chair that moved unsteadily as the painter worked. After Alexander's Parisian success his vogue became great. He was an international celebrity when he returned to America where, until his death in 1915, he added to the practice of his art a multitude of official art duties that eventually helped to wear out a physique never too robust.

Alexander's delicate productions are delightful works of decoration. He painted on very rough canvas, putting his color on, for the most part, in thin decorative stains. Such a method is naturally better suited to women's portraits than to portraits of men. In his work there was nothing extreme or violent—the refinement, the restraint and subtlety of his work being eminently characteristic of the man himself.

William Merritt Chase succeeded in being exactly what he wished to be in life: a painter first, last, and all the time. Born in Williamsburg, Indiana, in 1849, at twenty-four he was a favorite pupil in Munich of Piloty, painter of

enormous and theatrical historical pictures. At Munich, Chase profited by a solid academic training. He broadened his taste by a trip to Italy before he returned to New York in 1878 and established himself in the old studio building still extant at 51 West 10th Street, where, with macaws and wolfhounds, servants in Oriental costumes,



© Curtis & Cameron, Boston

PORTRAIT OF WHISTLER

By William M. Chase

Venetian antiques, and his own paintings, he had the most celebrated show-studio of his day. After a trip to Spain in 1881, Chase became a disciple of Velasquez, in whose path he followed during the rest of his life. Under the influence of many trips to Europe and incessant painting, he gradually abandoned his dark color and the heavy and somewhat dry Munich manner. He became a brilliant realist, deeply interested in manipulation, in good craftsmanship. the accomplished technician, in short; teaching that good method was in itself art, that subject was not important, that manner was more important than matter, that salvation lay in clever brushwork, in manual dexterity. America was eager at this time to learn the craftsmanship of good painting. Chase was a splendid teacher of technic; his students were numbered by hundreds. During the last of his life he said that he could not throw a stone into the air without hitting a pupil. His life was extraordinarily active and remained so until his death in 1916. He ferried back and forth to Europe, taking whole classes with him; he collected, buying anything he fancied, from a villa at Florence to an antique ring, at times cramping himself financially as a result. His was a delightful and sympathetic personality; he looked like an artist; his stories became famous. Often the joke was on himself. With what gusto he told of two young American ladies who, entering a railway carriage in Spain in which he was alone, looked him over, one finally commenting aloud to the other in English, "Just look how that Frenchman is all fixed up. Doesn't he think he is just too lovely for anything!" Chase was a painter to the end. When taken in an incurable condition to Atlantic City

only a month before his death in 1916 he had brushes and colors packed with his luggage in the hope of sketching there.

Chase's work, particularly in his portraits, frequently rose beyond his theory that art is simply a matter of workmanship and quality. Good workmanship and quality always marked his productions, but in such a superb performance as his "Woman in a White Shawl," in the Pennsylvania Academy, there is real art emotion, real feeling and

thought, a subtle and sympathetic understanding of the refined woman before him. The picture has a certain delicate reserve, a feeling of reverence for womanhood that was one of Chase's best qualities. Never do we find in his feminine portraits that cynical, half-contemptuous, half-mocking attitude toward women characteristic of the work of many celebrated Continental painters. Chase's portraits of women are painted with the eyes and the understanding of a gentleman.

Like Alexander and Chase, Cecilia Beaux is a direct



In the Art Institute, Chicago

PORTRAIT OF ALICE, By William M. Chase

painter who puts great emphasis upon craftsmanship. A Philadelphian of French descent, her first art work after very brief instruction was the drawing on stone of fossil forms for a geological survey. She then became a pupil of Van der Nielsen and of William Sartain at Philadelphia, in 1889 going to Paris for further study. There she worked at Julian's, then under Courtois and Dagnan-Bouveret, but finally, as she herself declares, received the most help from Robert Fleury and Charles Lasar. It is clear that she studied the work of Carolus-Duran and his celebrated pupil, Sargent, although she never received any direct teaching from either of them. In 1891 she returned to America, where she made her way rapidly as

a portrait painter. In 1896 Miss Beaux exhibited six large portraits in the Salon at Paris, which were hung in a group and made a very great success. "Composition, flesh, texture, sound drawing, everything, is there without affectation and without seeking after effect," wrote one critic of her work. Miss Beaux paints to-day in her Gramercy Park studio when not living in her country home near Gloucester or in Paris.

The work of Cecilia Beaux has undoubtedly a certain kinship with that of Sargent. She is less brilliant than Sargent, somewhat more studied. But she sounds unquestionably her own individual note with force, simplicity, and directness. The people in her portraits are rather more "homey" than those in Sargent's pictures. More American and less cosmopolitan in

appearance, more such people as we are apt to meet in everyday polite life. Miss Beaux has said that imagination, insight, and design are the substance of good painting. Her pictures are frequently painted very slowly, although they do not appear so; she sometimes works weeks on a picture that looks as if it were painted in a few hours. Her general practice is to completely remove with oil at the end of each session everything that is not right and so build up the portrait plane by plane with an art that conceals art and effort. In an amusing profes-

sional chat on portrait painting she has said that on the whole men are more vain when having their portraits done than are women. She stated that in the plain garb worn by man to-day there is little for him to fuss about save his collar and necktie, but that he is very particular about that. She added that it is difficult to make an in-

teresting portrait of a thoroughly insignificant-looking man, but that with a woman of insignificant appearance something could be done, she "could at least be drowned in her clothes."

Chase, Alexander, Miss Beaux, and, of course, Sargent are all direct painters. The work of George de Forest Brush offers an example, rare in our time, of an artist's using in masterly fashion the indirect method of oil painting employed by most of the old masters. Instead of putting on his paint in thick fresh touches, leaving it touch by touch as first placed, Brush builds his pictures up with the use of under-paintings and glazes. A robe, for example, that is to appear red when finished will be first painted in a tone of yellow or orange, and the red then applied in a thin

wash over it. This method gives a luminous beauty, a transparency of color, that the direct method cannot equal. It is surer than the direct method; one can work slowly with much time for thought and know exactly what one is doing. It of course lacks the spontaneity and sweeping brilliance of direct painting, but it is a method that permits of the most careful meditation and deliberate study of the composition. As a matter of fact, there is nothing spontaneous at all in the pictures of Brush. They are works of jewel-like beauty, organized, considered to the least



Courtesy the artist

PORTRAIT OF JOAN—Granddaughter of the artist,
By George de Forest Brush

particular, made with the care of a lapidary. The method which he employs has stood the test of time. Pictures made in this way by a master of the process last well. The process has been criticized as not being of our day or suited to our nervous era. But in two thousand years who but students of art history will know whether Brush lived five hun-



PORTRAIT GROUP By George de Forest Brush

dred years earlier or later than this period. Born at Shelbyville, Tennessee, in 1855, he was for a brief period a pupil in New York of the National Academy, and in his early twenties was already at Paris studying under Gérôme. Upon his return to New York he devoted himself to Indian subjects, his manner, trim and hard, reflecting much of his

master's accomplishment. In these early Indian pictures Brush showed much poetic imagination, he attained a certain romance, an air of elevation and of solemnity that lent his work great distinction. His most notable picture of this period was "The King and the Sculptor," representing an Indian artist showing to his chief the heavily carved stone



EMMA AND HER CHILDREN, By George W. Bellows

screen which he had created. Brush made an early marriage, and probably under the influence of his family environment turned from his pictures of Indians to portraits of his wife and of his children. He has lived much at Dublin, New Hampshire, and at Florence in Italy. The Italian influence upon his work is obvious. To-day he is painting again in New York.

The many portraits which Brush has painted of his family are not only superb examples of his method but very fine works of art. They have a grave and touching beauty, a certain great nobility. The mother in these pictures has passed her youth; the portraits frequently suggest the sacrifices that motherhood brings as well as its rewards, but through these lovely pictures there is a charm, a dignity, a deep calm

beauty, a peace, that gives them that haunting quality that is one of the characteristics of great art.

Very different from the work of Brush are the canvases of a much younger and less developed man, but a man of great talent, George Bellows. Bellows is one of the most brilliant of the younger American painters both in accomplishment and promise. It is not to be expected that he should have as completely found himself or as definitely placed himself as have men of the ripened years and talents of Brush. Bellows is all force, freshness, energy; his work, harsh at first and often lacking in reserve and proportion, is steadily changing and developing into something deeper and finer. He is a product of the Middle West, where he was born in Columbus, Ohio, in 1882. A pupil of

Robert Henri, he made an early success with a series of pictures of New York dock and street scenes, views of our parks, of a Coney Island beach, of tenement-house neighborhoods; a series of clamorous and somewhat rowdy canvases full of talent, of fresh observation, of sweeping unconventionality. He made the success that his fresh vigor and great endowments merited. At thirty-one he

was a member of the National Academy. Now he no longer exhibits at the Academy, but is rather allied with the radical camp, being a director of the Society of Independent Artists and a chief factor in the New Society. He is an enormous worker and organizer, a vivid and vital note in American art.

His portraits, always abundant in energy,



PORTRAIT OF MISS HELEN BEATTY, By John W. Alexander



In the Art Institute, Chicago

PORTRAIT OF MY MOTHER, By George W. Bellows

have been criticized at times as being vigorous to the point of brutality, and as lacking in beauty. But toward beauty, toward subtlety, toward reserve and distinction of style he has steadily been moving.

In such works as his "Portrait of My Mother" and in his "Emma and Her Children" he reaches a great height and makes a very valuable contribution to the splendid sum of American art.



Courtesy Thayer Estate and Milch Galleries, N. Y.

PORTRAIT OF YOUNG WOMAN IN GREEN VELVET, By Abbott H. Thayer



"OTHER DAYS," By John W. Alexander



A PORTRAIT STUDY—Ernesta Bullit, niece of the artist—By Cecilia Beaux



In the Rhode Island School of Design, Providence

Photograph courtesy Marcheth Gallery, N Y

MOTHER AND CHILD, By Abbott H. Thayer



SITA AND SARITA, By Cecilia Beaux



In the Library, Princeton University

PORTRAIT OF DR. PATTON—Ex-President of Princeton University—By John W. Alexander



HOUSES, SIGNS, AND PORTRAITS PAINTED!

BY J. PENNINGTON

In the early part of the eighteenth century the "South Carolina Gazette" carried a notice "to gentlemen and others" that portraits, engraving, heraldry, and house painting would be undertaken and performed by a native artist "at the lowest rate." This was the usual rather than the unusual thing in the days before and just after the Revolution. Only a fashionable painter could make a living by painting portraits, even though, in those pre-photographic days, that was the only means whereby a man might preserve his image for posterity. Nor could an artist hope to make a living in any one place, because commissions were too rare and competition too keen. He had to go from place to place, painting likenesses at a furious rate, working eight or ten hours a day, and resorting to every kind of time-saving device in order to keep the wolf from the door. If he were not a well-known artist his lot was even harder. He dared not even hope to make a living by his brush, but must eke out his livelihood in more practical fields of endeavor.

A painter whose services were in demand usually received about twenty-five dollars for a portrait; and it is recorded as an evidence of phenomenal success that one artist painted a hundred likenesses at this price in six months. A modern photographer would close up shop if business were as poor as that. The usual rate, however, was even lower, as the following advertisement from a Boston paper of 1790 shows:

The public are respectfully informed that the artists who took the most correct likeness of the President of the United States and executed a medal of him are at the house of John Coburn in State Street and will continue for one month only to make the most correct likenesses in two minutes' sitting and finish them for one dollar to three.

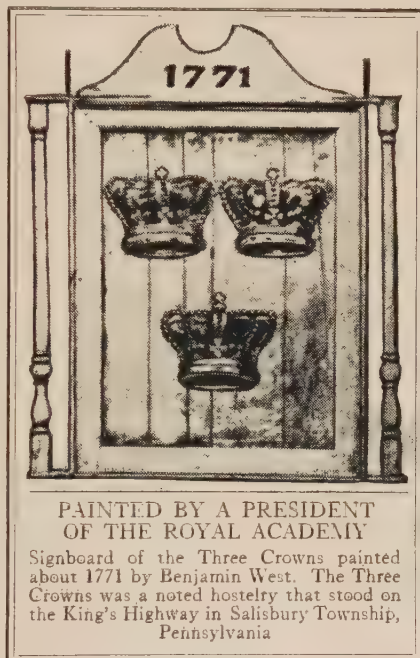
Samuel B. Morse, inventor of the telegraph, made his living in his youth painting miniatures. His price was five dollars if the sitter provided his own ivory; the rate for profile drawings was one dollar. Morse afterward made several full-size likenesses, among them a well-known portrait of General Lafayette. John Wesley Jarvis, nephew of John Wesley, the founder of Methodism, devised two ingenious schemes for saving time in making likenesses. In his early days he invented a machine for drawing profiles on glass; the reverse then being blacked in very quickly.

Later on, when he became more successful, he spent his winters in New Orleans executing commissions for portraits, and took with him a lesser light named Inman. Jarvis would paint the head and face and then turn the canvas over to have the background and drapery completed by Inman.

Sometimes the artist survived the struggle, and sometimes he did not. The scarcity of orders, the low prices paid, and the keenness of competition were not the only obstacles in the path of the artist. Puritan prejudice against them was strong. In the "Records of the Selectmen of the Towne of Boston," this entry appears: "Lawrence Brown,

a Limner, asks admittance to be an Inhabitant of this Towne, which is granted on Condition that he gives Security to Save the Towne Harmless."

There was also the difficulty of securing the materials of one's craft, which had to be imported and were therefore expensive. Benjamin West, called the father of American portrait painting, secured his colors and brushes in this way: The Indians taught him to make the reds and yellows they used for painting themselves, and his mother gave him some indigo. He had never seen a camel's-hair brush, but it had been described to him; so he took a goose quill and fastened to it some hairs from the cat's tail. Another ambitious youth who lived in the backwoods fashioned a palette from a piece of board in which was ranged a row of thimbles filled with various colors.



There was one unfailing expedient to which the Colonial artist could resort, and that was the painting of signs. In the days when shops and houses were not numbered, every business street presented a succession of golden balls, blue gloves, crowns and scepters, dogs, elephants, and horses. These signs very often had no relation to the nature of the business they represented. In Philadelphia, particularly famous for its signs, there was a representation of a cock in a barnyard "which for many years graced a beer garden in Spruce Street. The execution of this was so fine and the expression of nature so exactly copied that it was evident to the most casual observer that it was painted by the hand of a master."

The master whose hand had painted this sign, and many others in Philadelphia, was Matthew Pratt. From childhood Pratt had been interested in painting and so he was apprenticed to his uncle to learn all branches of the business—that is, sign, house, and portrait painting. His first known portrait is one of Benjamin Franklin. After some months of study under Benjamin West in London, Pratt returned to Philadelphia. In spite of a reasonable number of commissions he was compelled to resort to sign painting as a means of supporting his family. Pratt's signs were a source of great pride to his fellow citizens. He painted the Federal Convention, showing "a group of personages engaged in public discussion," with the venerable head of Dr. Franklin

conspicuously displayed in the foreground. Under it was the following rhyme:

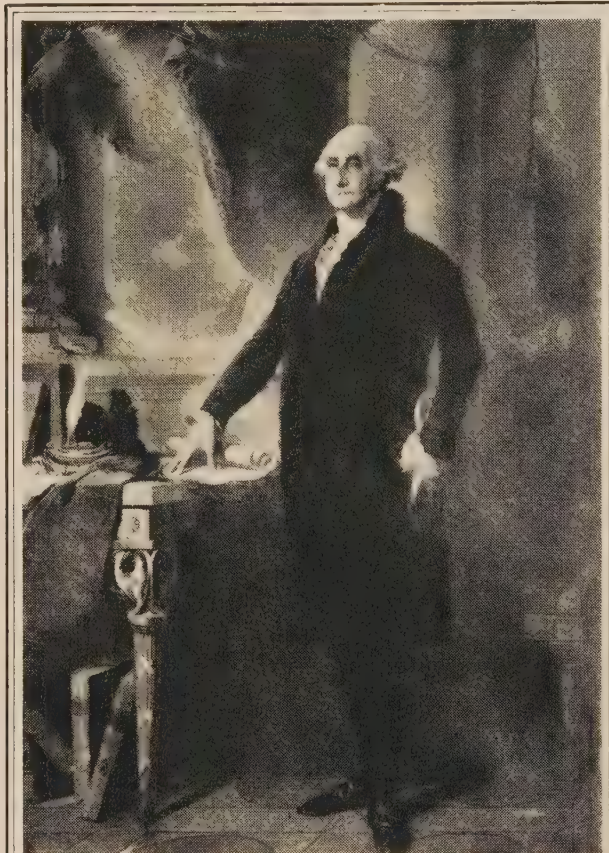
These thirty-eight great men have signed a powerful deed
That better times to us shall very soon succeed.

Citizens crowded about busily engaged in identifying the figures in the group. Pratt's portraits were often excellently done. At his best he was the equal of Benjamin West, and a number of his paintings have been attributed to Copley. His picture "The London School" shows West's studio. In it the master is criticizing a picture held by Pratt, and in the foreground is a picture of Delano, the artist son of a Philadelphia oysterman.

There were other interesting figures among the early American painters. Charles Willson Peale was apprenticed to a saddler and subsequently worked as a coach builder, a clock and watch maker, and a silversmith.

When a portrait painter came to town Peale decided to try his hand at the same craft; so he went to Philadelphia and purchased the materials he needed and a book of instructions.

While studying, unaided, Peale also learned to model in wax and to cast in plaster. He painted miniatures, engraved plates, and taught his brothers the art of painting—even as he was learning it himself—and one of them actually became a fairly good miniature painter. Peale was a soldier in the Revolution, founded a museum of natural



GILBERT STUART'S "LANSDOWNE" PORTRAIT OF WASHINGTON

Showing the distinguished subject wearing a set of false teeth made for him by Charles Willson Peale, who numbered among his varied professions that of painter, engraver, modeler, lecturer, silversmith, watch maker, saddler, and coach builder

history, and then went on a lecture tour. As he began to lose his teeth he found speaking difficult, so he gave up lecturing and began making dental plates—at first a set in ivory for himself, and then porcelain teeth for his friends. Among his clients was Washington, and in several of his portraits the Father of our Country wears a strained expression around the mouth due to an ill-fitting set of teeth made by Peale. Peale had many children, all named for famous painters. One of them, Rembrandt Peale, became a good painter in his own right. The elder Peale founded the Pennsylvania Academy of Fine Arts in Philadelphia.

Another man to achieve unusual things was William Dunlap, one of the first to paint Washington and his wife. In addition to the vocation of portrait painter, Dunlap was a theatrical manager and playwright, an editor, author, poet, soldier, and farmer. He had only one eye, but his infirmity did not prevent his painting some large canvases of historical and Biblical scenes, in imitation of those of Benjamin West. The public paid twenty-five cents to see them when they were sent on exhibition.

Chester Harding was one of the most romantic figures of the period. A giant well over six feet tall, until he was twenty-one he lived the rough life of a pioneer. When the ambition to paint first struck him he left his father's farm, floated down the Allegheny on a flatboat, and set up shop as a sign painter in Pittsburgh. Finally, encouraged by Gilbert Stuart, Harding opened a studio in Boston. The backwoodsman-artist received so many commissions that even Stuart became envious.

There are countless others who deserve mention, who suffered for the sake of art and pursued it at all costs. Edward G. Malbone, the famous miniaturist, at one time painted theatrical scenery. Bass Otis, a scythe-maker's apprentice, painted many portraits and made the first lithograph ever printed in this country. Robert Fulton, inventor of the steamboat, painted portraits, landscapes, and miniatures in his early manhood.

The work of these early American portrait painters had "power and serenity." As a whole, their art may be summed up by a phrase used to describe the worthy Matthew Pratt's signs: "Here is no niggling in style or touch."



In the Metropolitan Museum of Art

THE BIRTH OF AMERICAN ART

Benjamin West, the American painter who later became president of the Royal Academy in London, is standing at the left. The figure holding the canvas in his lap is Matthew Pratt, the sign painter-artist who painted the original of this picture



THE STORY OF A PICTURE

JOAN OF ARC, BY
BASTIEN-LEPAGE

EDITORIAL NOTE: This is one of a series of stories about famous pictures and their painters that will be told in *The Mentor* from time to time.

Living in the little out-of-the-way village of Domremy, Joan of Arc had for years feasted on the tales of passing soldiers and had watched playmates go off to war. She prayed so fervently and thought so much about her country's danger that she seemed to hear the saints giving her, a poor illiterate girl, the courage and inspiration to lead France's armies to battle.

Loving simplicity and peasant types, Bastien-Lepage chose as the model for his celebrated picture of the French heroine a young girl who was a descendant of the same stock as Joan of Arc, and painted her in simple peasant dress near the cottage where the real Joan lived.

He was criticized at the time for his treatment of the subject, as it had been the custom to portray the girl warrior in armor with gleaming shield and banner.

Jules Bastien-Lepage was himself born in a small village in France. When at the age of five he showed talent in drawing, his father encouraged him because he thought it would help his son in a coveted career as overseer of forests, bridges, or highways. He sent him to college by great sacrifice, hoping that

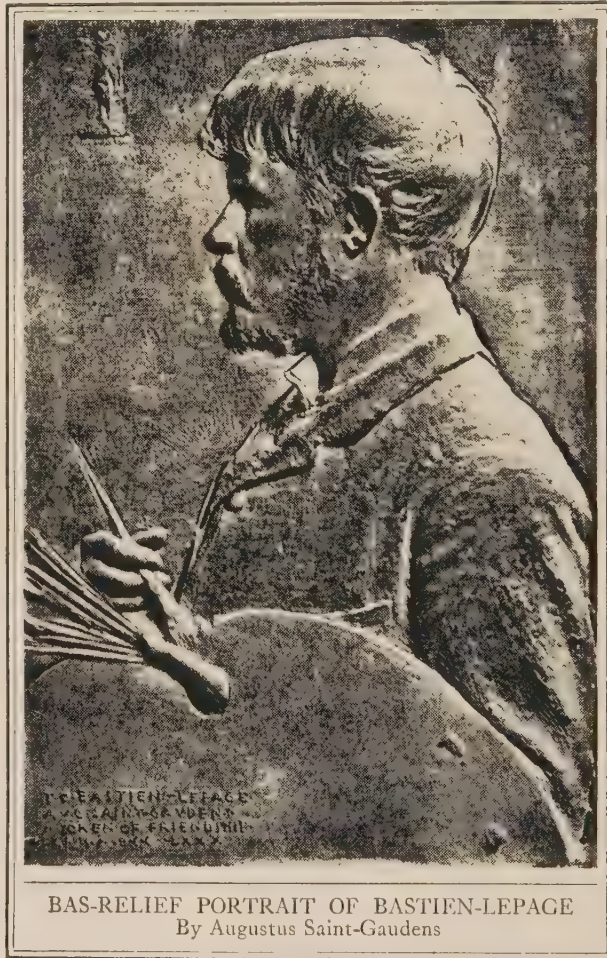
his education would procure him a comfortable government position. This plan of the father's took the course of other plans of mice and men when Jules announced his intention of becoming, not an engineer, but an artist, and of studying in Paris. Being a determined young person, he gained his point and set out for the city, where he worked for a while as post-office clerk. He soon gave up this arrangement, however, as it did not allow time for his studies. His

mother, sympathetic with his aims, obtained work in the fields so that she could send him a pittance; also, his town voted him a monthly allowance. Jules was always very grateful for this aid, and later, when he had achieved success, he brought some of his friends to Paris for a visit. Indeed, he quite overwhelmed his mother by taking her to a shop and buying her the stiffest black silk dress they could find.

Lepage suffered many disappointments. Several times when he competed for medals or for the *Prix de Rome*, with the fond hope of pleasing his family and friends, he failed to win.

His painting was not conservative enough for the judges, but he had the solace of knowing that he had the support of his fellow students. Once, when he failed to get a much-desired prize, his friends kept his painting decorated with laurel wreaths and flowers, which they renewed every time the officials of the exhibition removed them. Sarah Bernhardt put a wreath on one of his paintings.

No one looking at Lepage's characteristic "Portrait of My Grandfather," "In the Hay-



BAS-RELIEF PORTRAIT OF BASTIEN-LEPAGE
By Augustus Saint-Gaudens

field," and "The Potato Gatherers" can fail to perceive the influence of Millet, who, above all other subjects, preferred to paint peasants in attitudes of work or rest. It was in tribute to his mother's father that, born Bastien, the artist added the name Lepage.

The painting of Joan of Arc was much discussed when first exhibited, and, to the artist's great chagrin, it too failed to win a medal of honor. But in the course of years it has prevailed against those who originally found fault with it, and the public at large has adopted the canvas as its own. Critics once said the picture was too full of details. To-day the average observer finds in these very details much to interest and compel admiration. There stands the Maid of Orleans by her old home, looking very young

and serious as she leans against a tree in the sunny orchard of Domremy. With rapt gaze she is trying to see into the future as her spirit responds to the voices that beseech her to "Save France! Save France! Save France!" The picture was painted in 1879, in his native village, when the artist was but thirty years old.

Bastien-Lepage had a very intense personality. We get to know him well through the Journal of Marie Bashkirtseff, a talented young Russian artist of noble family, who worshiped him as a genius and hero. She glorifies and praises him in her journal and tells how, much to her joy, she became one of his intimate friends. Strange to say, they died in the same year, Marie Bashkirtseff at the age of twenty-four and Bastien-Lepage at thirty-six.



In the Metropolitan Museum of Art, N. Y.

JOAN OF ARC, THE MAID OF ORLEANS

Pictured by Bastien-Lepage as a peasant girl in her garden at Domremy, listening to the "voices" urging her to save France. Behind her, among the leaves, the artist has dimly indicated her vision: St. Michael in armor extending a sword; St. Catherine with hands clasped; St. Margaret weeping

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LETTER FROM CHRISTOPHER COLUMBUS ❧

BY PAUL TEN EYCK

A precious bit of printing—some say the most precious anywhere to be found—has recently been on view in the New York Public Library. Old and fragile, its keepers protect it under glass for fear the ragged yellow leaves will crumble to dust. If this should happen, the whole world would be the loser, for the antiquated relic is nothing less than the first printed copy of Columbus' account of the finding of the New World.

The story of the document and its discovery after four hundred years is as romantic as its origin. Columbus was returning from the Indies in February, 1493, when a terrific storm threatened his frail caravels and filled him with alarm lest he should never reach shore to relate the sensational results of his voyage. Hastily he consigned to the waves a casket containing an account of the expedition, which he hoped might be picked up and sent on to Spain. This narrative was reported found in Mexico City within the past few months; similar rumors have repeatedly been current since Columbus first told of having cast the parchment overboard.

While the storm still raged the navigator sat down in his cabin and penned a letter to Luis Santangel, the courtier who had plead the cause of Columbus after he had left the presence of Ferdinand and Isabelle, thinking all hope lost. It was Santangel that had won the queen's consent to support the expedition. So the first personal letter Columbus wrote was to this good friend, knowing that he would "have pleasure in the great victory which our Lord hath given

me in my voyage." Though writing under stress, the discoverer took pains to give a clear impression of the appearance of the islands he had found, of the gentle, timid character of the natives, who thought he and his men were creatures from the sky; also, he spoke of "the birds of a thousand sorts"—among them the nightingale. The communication—a priceless page in the history of discovery and exploration—was signed, "At your command, The Admiral." When the winds died down and the sea was calm again, Columbus prepared a more conventional report for the chancellor of the king's treasury, Gabriel Sanchez. He kept both communications by him until he reached Palos, and from there, about a month later, sent them north by messenger, together with an official statement of his return to the king.

Shortly after the arrival of Admiral Columbus, whom now all Spain was agog to see and hear, the Santangel letter was received and eagerly passed about. The court advocate himself would have thought it indiscreet for him as a private individual to give out the colossal news that Spain had of a sudden acquired an overseas empire. Probably he was unaware that one of his confidants took the Columbus letter to a Barcelona printer and had a few copies struck off for secret distribution. The none too skilful printer to whom the job was entrusted composed the brochure in the Catalan language, used in and about Barcelona, and printed it on a folded sheet. Conceive the excitement when the copies were delivered to a favored few.

The Gabriel Sanchez letter, issued later with royal consent, eventually went through many editions in several languages. The Columbus Diary was not printed till 1825, but students who had access to manuscript copies were well acquainted with the fact that Columbus had addressed to Luis Santangel the first announcement of his successful voyage to the isles of the Indies. They did not know, however, that this letter, long lost to sight, had ever been set up in type. Four centuries after it was printed a copy of the Barcelona transcript turned up in a Paris bookshop. It was compared with an authentic copy of the Sanchez letter in the Ambrosian Library, Milan, and its genuineness fixed beyond a doubt. James Lenox, a New York collector, bought it for \$8,500, or about three times more than he paid for a copy of the Gutenberg Bible. The sum the Columbus item would bring to-day can scarcely be estimated. Only one copy is known to exist.

SENOR por que se que aureis plazer dela grana victoria que nuestro señor me ha dado en un viaje vos escríbo esta por la q̄i sabreys como en veinte dias pase a las indias cō la annata q̄ los illustrissimos Rey e Reyna nros señores me dieron odoeyo falle muy muchas Yslas pobladas cō gente sin numero : y dellas todas he tomado posesiōn por sus altezas con pregon y uidera real estendida y non mecha e cōtra dicho. Ala primera q̄ yofalle puse noubre Sant Saluador: a comemoraciōn desu alta magestade el qual marauillofamente todo esto aviado los indios la llaman ganabari. Ala segūda

La christiandad oye e tomar alegray faze grandes fiestas dar gradas solēnes ala sancta mndad cō muchas oraciones idēnes por el tanto en talcamiento que bauran en tornando se tantos pueblos a nuestra sancta fe : y despues por los bienes tēporales q̄ no solamente ala esp̄s mas atodos los christianos ternan aqui refugio y ganancia esto segun el fecho a si embetene fecha en la caluecia sobre las yslas de canana a xv de febrezo año Mdl. cccclxxiii.

Faze lo que mandareys El Almirante

"As I know that you will have pleasure of the great victory which our Lord hath given me in my voyage, I write you this, by which you shall know that in twenty [typographical error for thirty-three] days I passed over to the Indies with the fleet which the most illustrious King and Queen, our Lords, gave me: where I found very many islands peopled with inhabitants beyond number. And, of them all, I have taken possession for their Highnesses. . . . On the first which I found I put the name Sant Salvador. . . . As I did not find any towns and villages on the seacoast . . . I went on farther, thinking I should not miss great cities or towns. At the end of many leagues I sent two men into the country to learn if there were a king or any great cities. They traveled for three days, and found interminable small villages and a numberless population, but naught of ruling authority; wherefore they returned. [Columbus here goes on to describe the coast, harbors, rivers, and mountains of islands that he visited.] . . . mountains most beautiful in a thousand shapes and full of trees of a thousand kinds, so lofty that they seemed to reach the sky. I am assured that they never lose their foliage, since I saw them as green and as beautiful as they are in Spain during May. . . . In the earth there are many mines of metals; and there is a population of incalculable number. The people [of the island he called Spāñola] have no iron or steel, nor any weapons; nor are they fit thereunto; not because they be not a well-formed people and of fair stature, but that they are most wondrously timorous. . . . Every headland where I have gone I gave them of everything which I had, without accepting aught therefor. . . . Since they have become more assured, they are artless and generous with what they have. Of anything they have, if it be asked for, they never say no, but do rather invite the person to accept it, and show as much lovingness as though they would give their hearts. And whether it be a thing of value or one of little worth they are straightways content with whatsoever trifle of whatsoever kind may be given them in return for it. I forbade that anything so worthless as fragments of broken platters and pieces of broken glass and strap buckles should be given them; although when they were able to get such things they seemed to think they had the best jewel in the world, for a sailor could get, in exchange for a strap, gold to the weight of two and a half castellanos. They took pieces of broken barrel hoops, and gave whatever they had. I forbade it, and I gave gratuitously a thousand useful things I carried, in order that they may conceive affection and may be made Christians. . . . They believed that power and goodness are in the sky and that I, with these ships and crew, came from the sky; and in such opinion they received me at every place where I landed. . . . They went running from house to house and to the neighboring villages with loud cries of 'Come! come! to see the people from heaven!'"

"I took possession of a large town, which I named the city of Navidad [he reached this spot on Christmas Day, 1492], and I have made a fortification there, and I have left therein men with arms and artillery, and provisions for more than a year. . . . In conclusion, to speak only of what has been done in this voyage, their Highnesses may see that I shall give them as much gold as they may need, spices and cotton at once, and as much as they order to be shipped of mastic—which till now has never been found except in Greece; and aloe wood as much as they shall order to be shipped; and slaves as many as they shall order to be shipped. And I believe I have discovered rhubarb and cinnamon, and I shall find that the men whom I am leaving there will have discovered a thousand other things of value."

"Christendom should make great festivals and give solemn thanks to the Holy Trinity for the great exaltation they shall have by the conversion of so many peoples to our holy faith; and next for the temporal benefit which will bring hither refreshment and profit, not only to Spain, but to all Christians. This briefly, in accordance with the facts. Dated on the caravel, off the Canary Islands [actually the Azores], the 15th of February of the year 1493."

At your command,
THE ADMIRAL.

COLUMBUS' FIRST REPORT OF HIS VOYAGE TO AMERICA

Above is reproduced the beginning and the end of a letter written by Columbus in Spanish describing his visit to the New World. The original copy, printed in Barcelona in 1493, is in the Lenox Collection of the New York Public Library.

Below the facsimile are extracts from the letter translated into English



N THE TRAIL OF THE LIGHTNING *

BY C. F. TALMAN

Our forefathers asked, "What is lightning?" and Ben Franklin supplied the answer in the year 1752 by means of his famous kite experiment, which proved lightning to be a discharge of electricity. Nowadays we ask a host of questions about lightning instead of one.

The latest ideas about the cause of lightning are due to Dr. George C. Simpson, director of the British Meteorological Office, who conducted his researches on the subject about fifteen years ago in India. Simpson's explanation starts with the fact, previously determined by laboratory experiments, that when drops of water are broken up there is a separation of negative and positive electricity. Without going too far into technicalities, it may be stated that this process occurs on a large scale in thunder storms, where the falling raindrops are repeatedly broken, before they reach the earth, by the powerful uprushes of air that occur in such storms. Positive electricity tends to remain in the drops, while negative electricity, in the form of "ions," is carried aloft by the rising air and eventually gives a strong negative charge to the higher parts of the clouds. The two kinds of electricity have a tendency to reunite and neutralize each other, but they are kept from doing so for a time by the intervening air, which is a poor conductor. However, when the opposite charges become strong enough they suddenly break a path through the air, and we have a stroke of lightning. In a majority of cases this occurs between the upper and lower parts of the clouds, but sometimes it occurs between the positively charged base of a cloud and the earth beneath, which, for some reason not yet understood, normally carries a charge of negative electricity.

Why is a discharge of lightning luminous? We used to be told—and still are in most reference books—that the discharge heats the air to incandescence, just as an electric current does the filament of an electric lamp. However, no physicist has been able to make air incandescent merely by heating it, and so the visibility of lightning, and of electric sparks in general, remains a mystery.

The history of a lightning flash is recorded in an ingenious way by means of photography. The camera is mounted on a ver-



"CLOSE-UP" OF MILLION-VOLT ARC

The lace-like effect is due to the movements of the sparks in air currents. An absolutely instantaneous picture would show a single wavy line connecting the three terminals

tical axis and turns rapidly from side to side by clockwork. The photographs are taken at night, the shutter being left open until a flash occurs. The movement of the camera tends to spread out the image of the flash on the plate, and the longer the duration of the flash the more widely is the image spread. The most interesting fact thus revealed is that a great many lightning flashes consist of several discharges occurring in rapid succession along a common path. Photographs of such "multiple" flashes taken with the revolving camera above mentioned show several parallel streams of light, more or less distinctly separated by darker spaces. As the speed with which the camera turns is known, it is possible to time the whole process. Thus we find that a multiple flash may last for half a second or more. Each of the successive discharges of which it is composed is practically instantaneous—lasting perhaps two or three hundred-thousandths of a second—while the intervals between the discharges vary from a few thousandths to one or two tenths of a second. The flickering appearance that we often observe in lightning is due to these multiple flashes.

Another fact disclosed by the revolving camera is that the lightning discharge takes a certain amount of time, as a rule, to build

up its path through the air; the electric current *feels its way*, so to speak. The first feeble discharges extend only part way along the ultimate path; then comes a sudden and powerful discharge along the whole path.

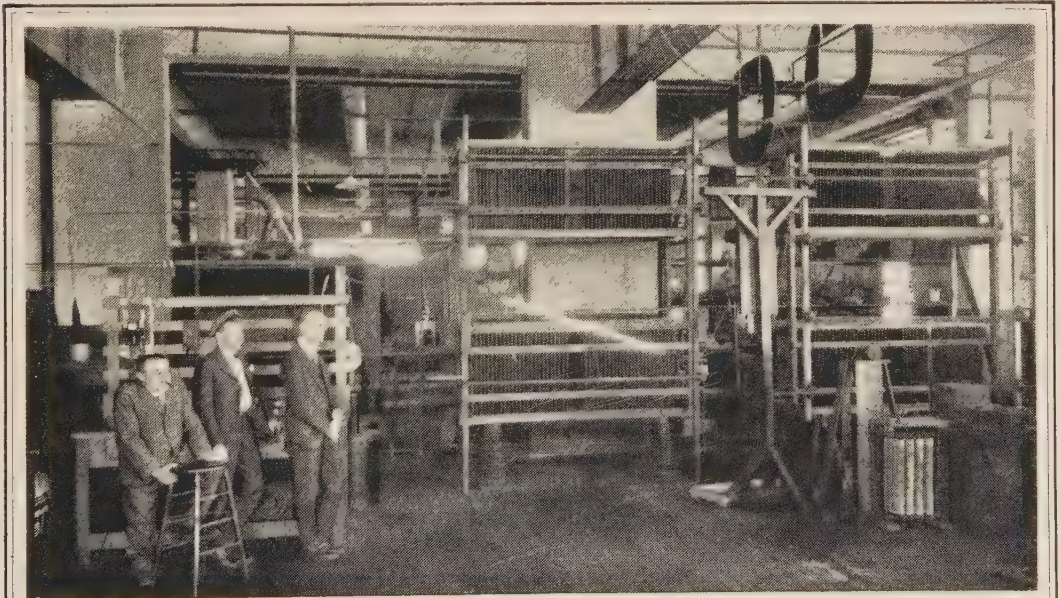
How strong is lightning? In Franklin's time this question would have had no definite meaning, because electrical measurements were unknown. To-day we measure an electrical current in amperes, and differences of "potential," which supply the motive power for the current, in volts. Startling figures used to be given in authoritative books concerning the voltage of lightning. Sir Oliver Lodge thought that something like 5,000,000,000 volts would be required for a flash a mile long—and some flashes are much longer than this. What has just been said about the gradual growth of the lightning path, as recorded by the camera, is one of the reasons why physicists have recently revised these estimates. One of the latest estimates is that of Mr. F. W. Peek, Jr., of the General Electric Company. From the currents induced in transmission lines by lightning discharges at known distances from the lines, he concludes that the voltage of an average lightning flash is about 100,000,000 volts. Rough estimates have also been made of the strength of current in lightning, giving values ranging from 10,000 to nearly 100,000 amperes.

Much has been heard of late about experiments in the production of "artificial light-

ning," by Steinmetz, Peek, Faccioli, and others.

The experiments are still in progress and are performed in a special steel-lined brick building, equipped with enormous condensers, transformers, and other electrical apparatus. Spectators stand for safety on a steel platform built out from one of the walls. The current used in these experiments is "stepped up" by the transformers to voltages never before produced in the laboratory. Two years ago a million volts had been obtained, and recently this has been more than doubled. Huge flame-like sparks ten to fifteen long are sent crashing through the air. Sometimes a miniature village is set up in the path of the discharge in order to test the efficacy of lightning rods installed on the doll-size houses.

The imitation lightning is produced for two purposes. Although it is not supposed to attain the voltage of real lightning, its effects are enough like those of the genuine article to afford much information about the proper construction of lightning rods and arresters. Another purpose is to test the behavior of high voltages as used in the transmission of electric power. A generation ago it was considered a remarkable feat to send electricity thirty miles at 10,000 volts. To-day there are giant systems in California which send 220,000 volts over distances of more than two hundred miles—and nobody knows what the coming age of "superpower" may bring forth.



THE "ELECTRICAL WIZARD" IN HIS LABORATORY
The late Charles P. Steinmetz watching a test of his lightning generator



AUTUMN OAKS

From the celebrated painting by George Inness. Original in Metropolitan Museum of Art, New York City



HOW AUTUMN LEAVES GET THEIR COLORS

BY RICHARD DEAN

It is a common belief that sharp frosts color the autumn leaves. As a matter of fact, such frosts are far more likely to turn leaves black or dull brown than to give them the gorgeous tints we admire.

The coloring of the leaves in the fall is a chemical process that is favored by *gradual cooling* rather than sudden cold. It is not entirely confined to the autumn. Bright red and yellow leaves are often found on the swamp maple and other trees, even in summer.

Through the season of growth the leaves serve as food factories for the trees. In their tiny cells the carbon of the air is combined with materials brought up by the sap from the roots to form the starch, sugar, and other substances by which the whole tree is fed. The food-making process is performed by sunshine with the aid of a substance called *chlorophyll*. Chlorophyll is a mixture of several pigments, or coloring matters. One of these is green, and gives the leaves their ordinary color. Another is yellow, and is the same substance that, on account of its abundance in growing grass, makes butter particularly yellow in the spring.

When the cool weather sets in and the

growth of vegetation slows down, the trees need less food, and gradually suspend work in the leaf factories. Both the food and the chlorophyll in the leaves are *drawn into the body* of the tree and stored up for use in the spring. This transfer involves many chemical changes. One of them is the breaking up of the chlorophyll into the substances of which it is composed. The green pigment passes out of the leaves before the yellow. Thus yellow becomes one of the prevailing hues of the autumn foliage.

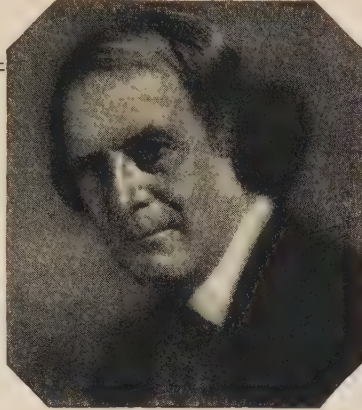
The reds, which also prevail in the autumn, do not come from the chlorophyll, but from pigments contained in the sap. Their appearance indicates an excess of sugar in the leaves, after the withdrawal of other materials. It is supposed, also, that the reddening of the leaves protects the food materials from the harmful effects of strong light during their passage into the tree. The same red coloring is seen in the buds of many plants in the spring, where it probably also serves a protective purpose.

While the color of the leaf is changing, a special layer of cells forms at the base of the leaf stalk. By the time the leaf has become a mere skeleton of its former self, deprived of all substances useful to the tree, this new formation has weakened its connection with the branch, so that it is easily detached by the wind or by its own weight, and has also provided a healing scar where the separation occurs.

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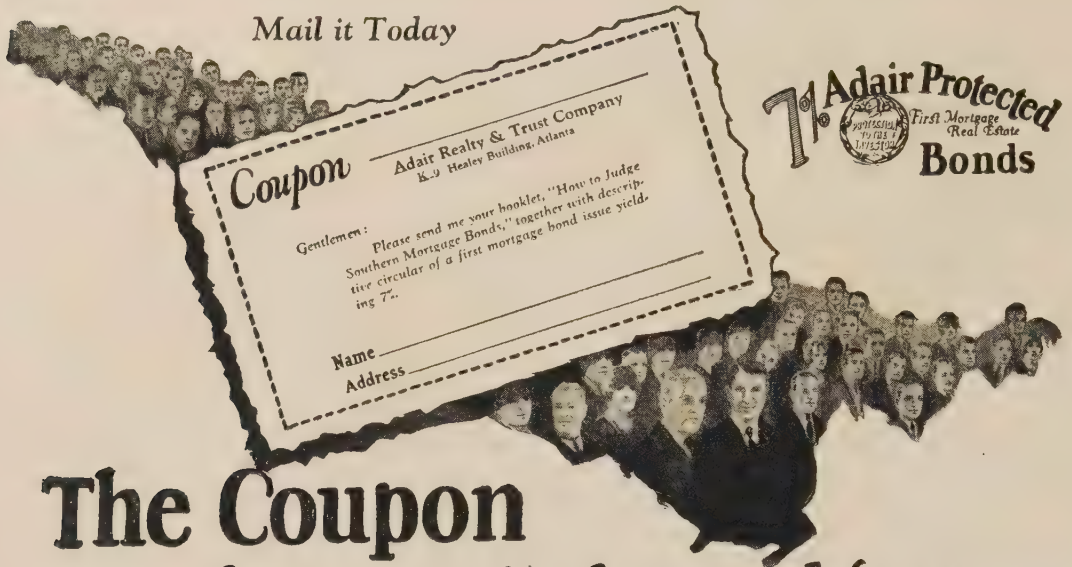
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R.J. Forhan, DDS
Specialist in
DISEASES OF THE MOUTH
PREPARED FOR THE
PRESCRIPTION OF THE
DENTAL PROFESSION

Learn a new language as children learn it!

A remarkably simple new way to learn French, Spanish and German, based on the natural way children "pick up" any language. As easy as reading a picture book, and as fascinating as a game. Not a word of English in any lesson—yet you read a foreign language at sight and understand it!

If somebody told you to read a foreign newspaper at sight you would probably say: "Impossible! Why, I don't know a word of any language but English!"

Yet, amazing as it may seem, the fact is that you do actually know hundreds of words in French, Spanish and German, which are almost identical with words in English. Over 50 of them, printed in the panel, were taken from a single New York newspaper page. In addition to these words there are thousands of others whose meanings you can guess correctly almost instantly.

What does this mean? Simply that **you already have a start toward learning any foreign language you choose, by the simplest, most efficient method ever invented.**

This is the Pelman Method of Language Instruction—a remarkably simple new way of teaching that has just been brought to America and has already been enthusiastically received. You learn new languages exactly as children learn them. You know how quickly any child—even under 5 years—will be speaking a foreign language while its parents are still struggling to make themselves understood.

Just like a child learning to speak, you don't bother about grammar, syntax, or any of the other thousand and one rules that make ordinary language studies so difficult. Instead of that you learn how to read the foreign language you want to learn, **at sight**. You learn how to say instinctively what you mean, and to speak correctly as though you had spoken the language all your life. You actually make it a **habit** to speak and read a new language.

You Learn to Read at Sight

Suppose, for example, you decide to learn French. The Pelman System is just as effective with other languages. When you open the first lesson of the Pelman Method you will be surprised to see not a single word of explanation in English. But you will soon realize that English is not necessary. You will find that your knowledge of English has given you hundreds of words you already know, which are spelled, and which mean exactly the same in French.

You will then find that unfamiliar words are made clear to you by the way they "fit in" with those you recognize instantly. In

places where it is necessary, you get the meaning of new words from little pictures—but the principle of using words you already know, to teach you whole new sentences, works so well that you literally read the course from beginning to end **in French, and at sight**. Your interest is seized from the very start with all the fascination of a game.

Before You Realize It, You Are Speaking a New Language

In an astonishingly short time, from eight to ten weeks, you will be able to read books and newspapers in the language you have chosen—and almost before you realize it you will find yourself able to speak that language more fluently than students who have studied it in the old dry-as-dust, tollsome "grammar-first" way.

Mr. Dawson-Smith writes:

"A short time ago a Spanish lady was staying in the neighborhood. I practised my Spanish on her and she congratulated me both on my accent and fluency, and was amazed to hear that I had learnt it all from correspondence. She has lent me several Spanish books which I can read with the greatest ease."

Another student enthusiastically says:

"I have been over to France and have given your methods a thorough testing. I experienced no difficulty whatever, and was able to enjoy many conversations with my French friends who do not speak English. On no occasion was I compelled to give up because of my inability to express myself—thanks to your excellent course."

Still another student sent this letter: "I have just returned from a voyage to South America, where I found that the amount of Spanish which the first and second booklets taught me was a very great help. I was given the opportunity of conversing in Spanish with some Spanish-speaking passengers on the voyage home."

The reason why students of the Pelman Method of Language Instruction have been able to learn to read and speak so quickly

is because they actually learn the language! No time is wasted on memorizing lists of words, or intricate rules of grammar. Why should it be necessary to learn grammar? Consider that a child will speak a foreign language correctly without knowing one grammatical rule.

Every second of the time you give to studying this remarkably simple method is spent in reading and speaking the new language. Every lesson keeps you interested and eager for the next. The few rules of grammar that you need are picked up **automatically**—almost unconsciously. It is only after you can already speak and read readily that the subject of grammar is touched—but correct pronunciation and accent are taught from the very first lesson by a remarkable new invention that makes this part of your progress astonishingly easy.

Remarkable Book Free

Do you realize that a knowledge of just one more language, in addition to English, can help you win a better position and a larger salary? Do you know that men and women of culture are familiar with at least one of the principal European tongues? Are you aware that hitherto unknown pleasures await you in the reading of the great works of French, Spanish and German authors in the original?

The amazing free book that is yours for the asking tells you all about them. It shows you what a real business asset, what a real cultural benefit, what a wonderful means for pleasure it is to have another language at your command.

Here you have had only a mere hint of the fascinating and enjoyable way you can now learn any foreign language through the remarkable Pelman method. The big, free book gives you a convincing demonstration of the actual method—actually teaches you to read **at sight** a page of the language you decide to learn.

The coupon below brings you full information about the Pelman System of Language Instruction. Send for it today. It costs you nothing. It places you under no obligation. Mail the coupon at once.

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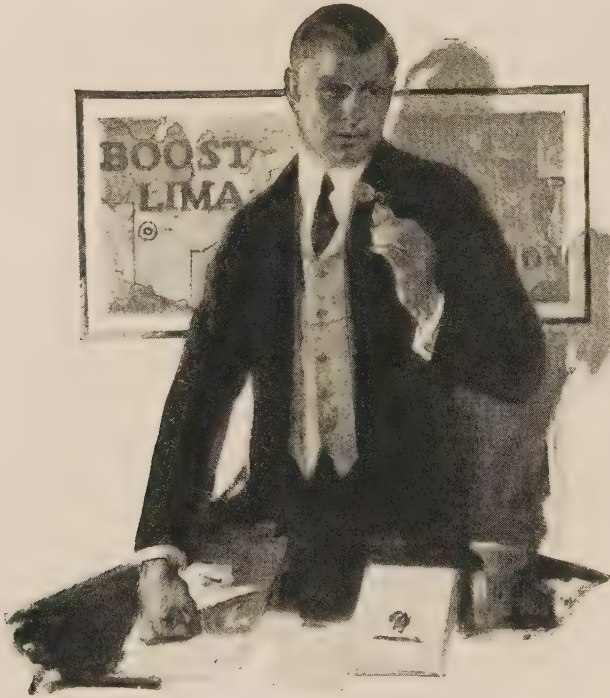
☐ French ☐ Spanish ☐ German



Hundreds of words you use are almost the same in French, Spanish and German

Here are over 50 from a page of a New York paper.

reaction	brutal
conservative	capitalist
tendency	administration
illustrate	inspection
contraction	problem
theory	commissioner
absolute	naturally
dictator	liberal
political	aspiration
social	aristocracy
ethical	element
practical	constellation
ignore	command
eminent	moral
national	revolution
class	conspire
energetic	conference
industrial	delegate
interest	historical
organization	consequence
department	fictional
creature	agitation
confiscate	imperial
character	situation
person	
demonstration	



After the third lightless night, the business men took matters into their own hands. "If the city won't pay for the lights, we will," they told the city council.

Where was Lima when the lights went out?



MAZDA, the Mark of a Research Service. It is the mark which assures the user of the lamp that the manufacturer had advantage of the most recent findings of the Research Laboratories of the General Electric Company. Invention moves from the ideal to the real. So the researches of men trained to investigate and experiment make impressive contributions to human progress.

As part of an economy program, Lima, Ohio, tried turning out the street lights. The trial lasted three nights.

One newspaper summarized the result as "the probability of a crime wave, increase in the number of traffic accidents, and the loss to Lima business houses of a gigantic sum during the holiday season."

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A novel plan that automatically makes good reading easy and systematic

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WE ALL want to read more good books than we do. But we seldom give ourselves this fine pleasure. Often we promise ourselves to do so; but we tell ourselves and others, we never "have the time." If we are honest with ourselves, however, we know the trouble is, *we never take the time*. Here is a simple, an ideal, plan that will *make* you take the time to read good books.

This plan has been called the Hour-A-Week Reading Course. It has certain features, so sensible, simple and valuable, that it is amazing no one has ever thought of them before.

First: the Hour-A-Week Reading Course gives definite suggestions for *thirty weeks* of good reading. Each week one great book is chosen. Before you read the book, you read a short and fascinating talk about it and its author—his personality, his place in literature. These informing lectures are written by William Rose Benet, the poet and essayist, now one of the associate editors of the *Saturday Review of Literature*.

Second: you receive with this comprehensive reading course, *the actual thirty books that are suggested for reading*. Each one is complete; they are all carefully chosen; they are not "dry-as-dust" classics, but books that have charmed and entertained millions of people.

Third: the plan makes your reading *automatically systematic*, by allowing you to use a mere fraction of your **NOW-WASTED TIME**. The books are pocket-size. All you have to do is to slip one volume in your pocket or purse whenever you leave home. When you are wasting time anywhere; when you are traveling; when you are waiting for anything—pull out the book and read it!

One Hour a Week

Few people realize how *very short* are many of the world's greatest masterpieces. Despite the fact that every one is 'complete', there is not a single one of the thirty volumes in this collection which you receive, that cannot be read in *one hour of concentrated reading*. This may seem amazing, but it is true. *One hour in a whole week!* Who of us cannot find that much time for good reading?

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1st Week	A Tillyloss Scandal, Barrie
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3rd Week	Finest Story in the World, etc., Kipling
4th Week	The Land of Heart's Desire, Yeats
5th Week	Pelleas and Melisande, Maeterlinck
6th Week	As a Man Thinketh, Allen
7th Week	Christ in Flanders, etc., Balzac
8th Week	Pippa Passes, Browning
9th Week	Sonnets from the Portuguese, Elizabeth Browning
10th Week	The Comtesse de St. Geran, Dumas
11th Week	Uses of Great Men, Emerson
12th Week	Memories of President Lincoln, Whitman
13th Week	Snowbound, etc., Whittier
14th Week	Hiawatha, Vol. I., Longfellow
15th Week	Hiawatha, Vol. II., Longfellow
16th Week	Murders in the Rue Morgue, etc., Poe
17th Week	The Raven and Other Poems, Poe
18th Week	Old Christmas, Irving
19th Week	Ghosts, Ibsen
20th Week	Comedy of Errors, Shakespeare
21st Week	Dream Children and Other Essays, Larnb
22nd Week	Irish Melodies, Moore
23rd Week	Launcelot and Elaine, Tennyson
24th Week	The Holy Grail, Tennyson
25th Week	The Trial of Socrates, Plato
26th Week	The Importance of Being Earnest, Wilde
27th Week	Mumu, Ivan Turgenev
28th Week	The Inferno—Vol. 1, Dante
29th Week	The Inferno—Vol. 2, Dante
30th Week	A Message to Garcia and Other Essays, Elbert Hubbard

As you can readily see from this comprehensive list the Hour-A-Week Reading Course will give you a general view of the world's best literature similar, if not superior, to that which you would obtain in a year's literature course in many universities.

How Can It Be Done?

It may seem unbelievable that a service like this can be offered for such a sum as \$4.85. How can it be done? There are many reading courses that cost from five to ten times this sum. Many are no more comprehensive than this. Few, in fact, have the advantages of this. Certainly, *none* would give you with the course *thirty complete beautifully bound volumes* (bound in a rich embossed flexible Crofteutt, not in paper.)

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City.....State.....



WHO READS THE CLASSICS?

BY HARFORD POWEL, JR.

WELL, there is H. C. Witwer, the young man who wrote "The Leather Pushers" and dozens of other stories in slang. He only writes in slang, by the way. He doesn't speak it.

Witwer came to my office the other day. He talked about the whims of publishers and editors, about the high cost of living and the low cost of manuscript. We agreed that homes are hard to find and harder to pay for.

"How many times have you moved since the war?" I asked.

"I've lost count," said Witwer.

"What has happened to your furniture and stuff?"

"My table is still with me," he replied. "I lost my chair somewhere between Yonkers and Nantucket, and my rug disappeared near the Coast."

"Is that all you have left?" I asked. "A chair, a table, and a rug?"

"I told you the rug got lost. But there's something else I have preserved—something I would carry from home to home in my arms, rather than have it get away from me."

"What is that?"

"Dr. Eliot's Five-Foot Shelf of Books."

It was a stupefying answer.

You know the extraordinary stories that Witwer writes. The heroes are prize fighters, soda clerks, salesmen, ball players. What is the modern Dickens of this lowbrow world doing with such a serious compendium of the world's great literature?

He told me, and I had a picture of what good literature means to an ambitious man who has never had a single line of it forced upon him, at school or college. Witwer's education is nothing if not home-made. He was a newsboy who ran away with a circus; when he writes about soda clerks, he writes from *their* side of the counter. That was his college.

And when he had given me an idea of how it feels to discover Plato and Cervantes for oneself, we began to talk about Frank Frisch.

Frisch plays ball for John McGraw. He has not, as far as I know, any intention of being a writer. He is not literary. What does he want of a collection of the world's best thought? And yet he has a Five-Foot Shelf, and admits it is his most useful reading.

Witwer and I discussed this phenomenon, and he mentioned another rising young fellow—Harold Lloyd. "Lloyd is fertile of good ideas," Witwer pointed out, "and has an educated sense of comedy. His sources of inspiration include the Five-Foot Shelf."

There was a pause. I was wondering why a familiarity with Machiavelli's "Prince" and the Autobiography of Benjamin Franklin was useful to a man who does hand-stands on the cornices of tall buildings—and does them, as you may have noticed, on days when strong gales are blowing.

"Believe it or not," said Witwer, "I was in Lloyd's house not long ago, and I can promise you that a conspicuous object in the parlor book-case was Dr. Eliot's Five-Foot Shelf of Books."

After Witwer had gone, I turned back to my desk, and there was a letter from Whiting Williams—an interesting person, too. He is the man who took off his white collar, and worked for many months as a common laborer in coal mines and steel mills, and then wrote "What's on the Worker's Mind." Here is Williams' letter:

"I have in mind a line of Goldsmith that has been of constant value to me in my search for the motives and mainsprings of my fellow humans. The chances are I would never have seen it if it had not been in my Five-Foot Shelf. I'll wager that almost every other owner could tell a similar tale, and with similar gratitude."—WHITING WILLIAMS.



The star of "Girl-Shy" and the author of "The Leather Pushers"—Harold Lloyd and H. C. Witwer—conduct an optical experiment in a moment of respite from their literary pursuits.

Isn't it curious what a single collection of books can do? There is Witwer, writing entertaining stories out in Los Angeles—Harold Lloyd, making the whole world grateful for his incomparable comedy—Frank Frisch, preparing against the far distant day when he will no longer play ball—Whiting Williams, delving in mile-deep mines—and all of them finding something useful and practical in a group of great books put together by America's greatest educator.

Dr. Charles W. Eliot knew what he was doing when he edited *this* collection. The people who like it best and use it best are the Lloyds and the Witters and the Williamses—people who buy books as an investment, and use them to do something for themselves.

If you are one of these people, or want to be one, you are sure to be mightily interested by a little book that has been written about the Five-Foot Shelf. It is one of the most widely known little books in the world; its title is "Fifteen Minutes a Day" and it is given away to people who ask for it seriously.

If you will mail the coupon below to P. F. Collier & Son Company, a copy will be mailed to you.

And you will know more about the secret shared by the people in this story than you have known before!

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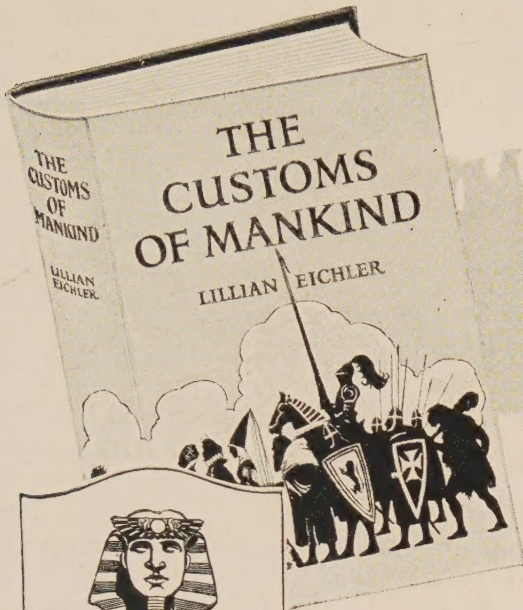
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- why we say the stork brings babies
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- why the Egyptians mummified their dead
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- why Chinese women compress their feet
- why the Egyptians worshipped the snake
- why cannibalism started

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Here is one of the most fearless and truthful discussions of human nature ever written. It tells you thousands of fascinating tales about yourself—startling, extraordinary things you never suspected. Illustrated not only with remarkable pen sketches and color drawings but with hundreds of *actual photographs*.

Man's Habits and Instincts Traced Back to Their Source

All civilization is but a thin veneer over the surface of savagery. The habits, customs, impressions, fears, impulses and passions accumulated by our ancestors since the beginning of life still slumber within us.

For instance, there existed in the dawn of

life a human pairing-off system which took place at a time that corresponds to what is now June. That accounts for the *modern urge to marry in June*.

Similarly, we throw rice after the bride because it satisfies a certain primitive impulse, and we dare not say in words what this curious custom suggests.

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THE OPEN LETTER



EXT month we shall take The Mentor readers on one of our jaunting trips—this time to the West Indies; to the soft climate and the colored waters of the Caribbean Sea. The West Indies! The very name raises visions of fate-challenging adventurers, brazen filibusters, grim pirates, and fire-eating buccaneers; of Columbus, de Soto, Ponce de Leon, and Raleigh; of the redoubtable Captain Kidd, and of Henry Morgan, the last and worst of the pirate leaders; of Westward Ho and Tom Cringle's Log and Peter Simple; and of Sabatini's Captain Blood. Islands teeming with thrilling adventure; with tales of sack and pillage, of bloodshed and hidden treasure, of doubloons and "pieces of eight," of brutal planters and cowering slaves, of Spanish galleons and British men o' war—and of that baffling historical mystery, the lost Atlantis.

We shall visit the Leeward and Windward Islands, famous in English, French, and Spanish history, as well as in high romance. We shall give our readers the fresh results of trips made this year especially for The Mentor. Our own staff writer and artist-photographer, Mr. Sherrill Schell, spent weeks down there in the islands making photographs and gathering material for this number. After Mr. Schell, Mr. Arthur B. Maurice took the trip to gather impressions, which he will give us in "Pencilings by the Way." Our readers know the quality of

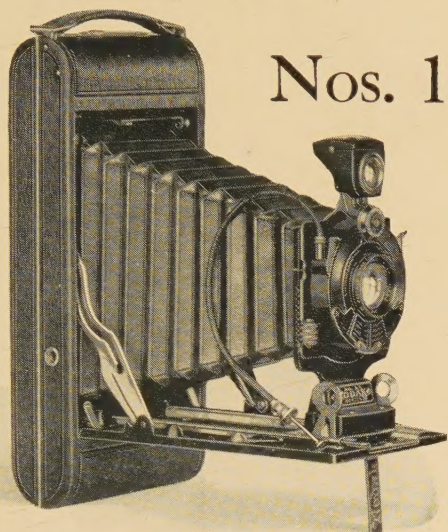
Mr. Schell's work. He has pictured Mexico, Old Canada, Bermuda, and other lands for The Mentor, with an artist's taste and judgment. He catches and reflects the picturesque and romantic beauty of a scene as well as its human interest.

Our first stop will be Porto Rico—a brief visit there, for we gave up a whole number of The Mentor to Porto Rico some time ago. Then we shall sail on down the sickle-like curve of the Lesser Antilles, beginning with the Virgin Islands, Uncle Sam's most recent ocean possession; then to St. Kitts, and Nevis, the island birthplace of Alexander Hamilton. With tranquil sea trips in between, we shall visit Antigua, Montserrat, Guadeloupe, Dominica, Martinique, St. Lucia, Barbados, and finally Trinidad, close to the shore of South America. From there we shall make off for a short visit to the island of Curaçao, before we turn north for our homeward journey.

The trip will be one of varied and never-flagging interest, each island offering natural features of a distinctive kind, and a human interest of its own. And we shall count the voyage a profitable as well as pleasant one, for we shall have the very best of company—a writer to describe and an artist to picture for us the beauty spots and interesting places and peoples along the way.

W. D. Moffat
• Editor

A new Kodak with a new shutter



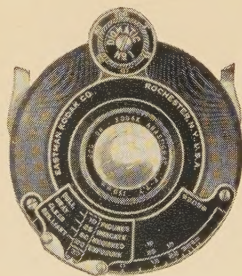
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